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Building a 15/65 3D Time-Lapse Camera

by Steven Morris

It was a cool, jetlagged day in Tokyo in the fall of 1997. Veteran filmmaker Colin Low and I had just stepped out of a noodle restaurant about the size of a shoebox. As Colin adjusted his scarf, he pointed across the street to the second floor of an unassuming office building and said, "That was our production office in 1970. We had had three years to invent and build a camera system, a projection system, and to make a film. Forty-eight hours before we premiered that year in Osaka we didn't know if it would work!" Of course, he was speaking of *Tiger Child*, the first IMAX film.

Over that week I saw to business, but more importantly it was my honour to see to Colin's needs. In those days he was revered in Japan and was being celebrated. When one is respected in that nation, where the elderly are recognized for wis-

(see *CAMERA* on page 10)

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Theater Success Via Staff Communications

by Susan Ritchie

There's no doubt — it's tough out there and many organizations are searching for new ways to survive in the embattled economy. But the most powerful weapon in an organization's arsenal may just be one it's had all along — its workforce.

How can an organization best mobilize this powerful force? By communicating effectively with it.

Towers Watson, a global professional services firm, regularly conducts research on the impact of effective employee communication. The company recently released its 2009/2010 Communication ROI Study, which focused on communication at 328 organizations around the world. The study showed a close link between internal communication effectiveness and an organization's financial performance.

In its research report Towers Watson stated, "Companies that are highly effective communicators had 47% higher total returns to shareholders over the last five years compared with firms that are the least effective communicators."

Effective employee communication produces results that matter to every type of organization, and the Towers Watson findings are directly relevant to the giant-screen world.

What does it mean?

But what does effective employee communication really mean? Is it simply well-written newsletters, informative intranets, and frequent leadership presentations?

(see *COMMUNICATIONS* on page 12)

40th Anniversary of the first IMAX Theater

by James Hyder

On March 15, 1970, Expo 70 opened in Osaka, Japan, with the theme of "Progress and Harmony for Mankind." By the time it closed, six months later, it had attracted over 64 million people, making it one of the best attended and most successful of the 39 world's fairs or expositions that had preceded it since 1851. Highlights of the fair included demonstrations of new high-tech devices such as mobile phones and maglev trains, as well as a moon rock returned to earth by Apollo 12 less than six months earlier.

The expo also saw the premiere of a new form of motion pictures, invented by four men from Canada, and installed in the pavilion built by Fuji Group. The system would later be called IMAX and the four men were filmmakers Graeme Ferguson and Roman Kroitor, engineer Bill Shaw, and businessman Robert Kerr. (Kerr died earlier this month. See article on page 3) The theater showed a free-form, impressionistic film called *Tiger Child*, produced by Kroitor and filmmaker Kiichi Ichikawa (producer of 1964's *Woman of the Dunes*) and directed by Donald Brittain of the National Film Board of Canada. The Board's Colin Low also contributed as "Presentation Consultant."

(see *IMAX* on page 6)

Premiering This Month

Iron Man 2
Shrek Forever After
Sea Rex
Prince of Persia

See page 16

Founded 1997 as MaxImage!

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Is IMAX going the way of Cinerama?

by Joe Kleiman

This year marks the 40th anniversary of the premiere of the first IMAX film, *Tiger Child*, at Expo 70 in Osaka, Japan (see article on page 1). Over the past forty years, **Imax Corporation** has gone through many changes, both in projection systems and films genres. After watching **David Strohmaier's** documentary *Cinerama Adventure* and listening to Imax's Q1 earnings call, I began to realize that there are a number of similarities between the final days of Cinerama and the current state of Imax Corporation.

The IMAX system was the creation of two Canadian filmmakers who had produced multi-image films for Expo 67 in Montreal and wanted to overcome the technical problems inherent in multiple projectors by projecting a seamless image from a single projector.

Cinerama also evolved out of a multi-image system developed for a world expo, the 1939 New York World's Fair. Approached by the fair's organizers, inventor **Fred Waller** developed the "Vitarama" system, which used 11 interlocked 16mm cameras to create an image that would fill a dome screen. However, the system was rejected by the original sponsors as too complicated. Waller adapted the system to a five-projector gunnery trainer that was used successfully during WWII, and finally to the three-strip Cinerama system, introduced in 1952.

The Cinerama camera used lenses with focal lengths precisely matching those of the human eye, providing a realistic and immersive experience. It also featured true seven-channel audio at a time when most theaters were mono.

Much like IMAX, early Cinerama films were mostly travelogues, transporting audiences to exotic locales. In 1962 and 1963, **Metro Goldwyn Mayer** released two major dramatic motion pictures in the Cinerama

format, *The Wonderful World of the Brothers Grimm* and *How the West was Won*.

These would be the only feature films made with the three-strip Cinerama process. The three-strip camera was more cumbersome than the IMAX Solido 3D camera, the process was expensive, and actors and filmmakers had trouble shooting with the three-lens system. Because of the curvature of the screen, actors on the side panels had to stare into blank space to appear to be looking at someone on the center panel. By the time *It's a Mad, Mad, Mad, Mad World* was released, the format had been renamed "single-strip Cinerama," but it was actually Panavision 70 projected through a special lens.

The same thing is happening now with IMAX. Two Hollywood films from the same studio, **Warner Brothers Pictures**, opened in the IMAX format, each offering unique experiences. *The Polar Express* in 2004 had 3D unlike anything previously seen on film screens, available exclusively in IMAX theaters. With 2008's *The Dark Knight*, key scenes were filmed with IMAX cameras and integrated successfully into the plot (unlike with *Transformers: Revenge of the Fallen*, where the IMAX footage appeared much more gratuitous). Although *The Polar Express* was an early harbinger of the enormous public desire for 3D films, a year before Disney's *Chicken Little*, these two movies, instead of boosting the growth of giant-screen IMAX theaters, led to a proliferation of smaller MPX and digital screens.

IMAX theaters have lost their uniqueness. The IMAX digital projector is based on existing technology by **Christie** and **Doremi**. The IMAX digital sound system is now composed of rebranded components from third-party manufacturers.

In the 1950's, studios developed anamorphic wide-screen formats such as **20th Century Fox's** *Cinemascope* and **Paramount's** *VistaVision* to compete against Cinerama. These days, it's not the studios, but the exhibitors that are competing with

IMAX digital theaters, some of whom are joint-venture partners with Imax.

By the end of summer, the four largest exhibitors in North America will have their own premium digital cinema brands. **Cinemark** has been aggressively expanding its Cinemark XD theaters, and is now up to 23 screens. **AMC** continues to open its ETX (Enhanced Theater Experience) theaters nationwide, the latest this month in San Francisco's *Metreon*, the same multiplex that houses the West Coast's largest IMAX screen. (It's across the street from a Cinemark XD theater). On May 7, Regal will open *Iron Man 2* at the new RPX (Regal Premium Experience) theater at the Regal E-Walk near New York City's Times Square, right across the street from **AMC Empire's** digital IMAX theater. At the end of summer, Carmike, the number-four exhibitor, will transform Auditorium 8 at its flagship **Carmike 15** in Columbus, GA, into the first Big DDD Digital Experience Theater.

The thing that I found most striking about Imax's April earnings call was the emphasis placed on the company's new inflatable theater. CEO **Rich Gelfond** said, "In China we've been very successful in the big cities, but there's a big rural population.... You're really missing vast population areas." During its waning days, Cinerama's owner **Nicholas Resisini** would organize truck caravans into the European countryside, where a giant inflatable Cinerama theater with 3,000 seats would be set up, allowing provincial areas, where construction of a permanent Cinerama theater would have been cost prohibitive, to enjoy the same experience as their big-city counterparts.

Fifty years later, history is repeating itself.

Joe Kleiman most recently opened the IMAX theater at the National Infantry Museum in Columbus, GA. He is currently producing a feature film and photographic exhibition about the effects of the North American Free Trade Agreement on the people of the twin cities of Nogales, AZ, and Nogales, Mexico.

The Insiders

In Memoriam: Imax Co-founder Robert Kerr

Robert Kerr, one of the co-founders of Imax Corporation, died on April 29 at the age of 80.

Kerr was born in Galt, ON, Canada, where as a young man he founded a specialty printing company, John Kerr and Son, with his father. He was also involved in local politics, becoming a city alderman in the early 1960s, and mayor of Galt in 1964, the youngest person to hold that position. He served as mayor for four one-year terms.

In 1967 he founded **Multiscreen Corporation** with filmmakers **Graeme Ferguson** and **Roman Kroitor**, to develop and market a new film format that the filmmakers had conceived. For a few years Kerr worked on and off for the company, by then renamed Imax Corporation, and in 1975 successfully ran for mayor of the newly amalgamated city of Cambridge, ON. He left that post in 1976 to devote himself full-time to Imax.

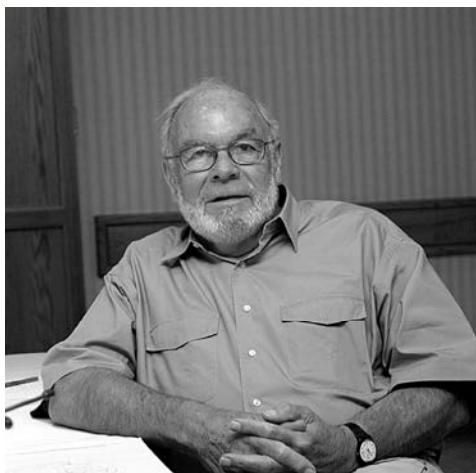
In the early days of Imax, there were no official titles like president or CEO, according to Ferguson. The company operated as a partnership, with each person doing what needed to be done, Ferguson and Kroitor making films, Shaw handling the engineering, and Kerr managing the business.

Ferguson tells *LF Examiner*, "He had something that was very valuable in a small business, and that was 20 years' experience as a small businessman. Roman and I knew nothing about doing it." He adds, "We could never have set that company up in Toronto or any other large city, because no banker would have let us in the door with such a crazy idea. We had a banker in Galt who knew Robert, knew Robert's business history. He helped carry Imax for a long time, years, based on his confidence in Robert's character and reliability. He would never have made a decision based on his judgment of the Imax potential; he made his decision based on knowing Robert."

Kerr was directly responsible for one of the company's most important deals: obtaining the rights to the rolling loop mechanism, which became the heart of the

IMAX projector. Kerr flew to Brisbane, Australia, to meet with its inventor, **Ron Jones**. After the deal was struck, the two became "fast friends," according to Ferguson. "That was Robert's idea about how a negotiation should end up: the people on both sides of the table should be better friends when they finish than when they start."

Although Kerr's expertise was in business, not filmmaking, Ferguson says, "I never finished a film in the years we worked together without getting his opin-



Robert Kerr in 2002.

ion at the rough cut stage, because his judgment on the film's structure was very, very sound."

As Imax grew, the need for titles and formal divisions of authority became greater, and Kerr served for a time as the company's managing director and chairman, retiring in the late 1980s. In the mid-1990s, as Imax was looking for a buyer, Kerr agreed to return as CEO and president, to guide the company through its acquisition by the management team led by **Richard Gelfond** and **Bradley Wechsler**.

After leaving Imax, Kerr formed **SK Films** with former Imax colleague **Jonathan Barker**. The company has produced three giant-screen films: *Straight Up!*, *Bugs!*, and *Journey to Mecca*, and distributes several others.

Kerr had a passion for woodworking

and particularly wooden boats, and toward the end of his life spent much of his time building *Alex R*, an Edwardian gentleman's steam launch, out of cherry and cedar.

Former Imax colleague **Pat Marshall**, now with **Cineplex Galaxy**, recalls, "He was always such a gentleman no matter what the situation. Years ago we were in Hutchison, KS, to support a film opening together, and ran into some very inclement weather. We were staying at some small motel in the area when the sky turned very dark and the winds started blowing profusely. Robert was so concerned about me that he knocked on my motel room door and suggested 'it would be more fun to share it together.' It ended up being a full-on tornado, and we were forced to find shelter with the other guests between the motel's room wings! Throughout it all, he was calm, comforting, and charming as always. Once it was over, he said, 'Pat, we just gave new meaning to the IMAX experience!' He will always hold a special place in my heart!"

Greg MacGillivray, of **MacGillivray Freeman Films**, says Kerr "was like a smiling, kind, gracious, and caring brother who lovingly brought people in and nurtured friendships while he created business. As co-creator of Imax, he loved film and what this amazing new format could do to move people to tears, laughter, screams, and awe. Robert was, simply put, one of the most honest, fair, and intelligent people I've ever met, and I'll miss him and his smile greatly."

Jeffrey Kirsch of the **Reuben Fleet Science Center** in San Diego says, "Bob was a true gentleman and contributed greatly to the IMAX mystique in the early days of large format. He was always gracious towards me personally, and for that I will always be grateful."

Kerr is survived by two daughters from his first marriage, his second wife, Margaret, two stepdaughters, eleven grandchildren, and three great-grandchildren. His son-in-law, **Peter Thillaye**, is a sound engineer who has worked on many giant-screen films.

THE BIZ

FILM STOCK

DEALS

Imax posts record Q1 profit

On April 29, **Imax Corporation** reported its earnings for the quarter ending March 31. The company posted a profit of \$26.6 million (\$0.40 per diluted share) on revenues of \$72.8 million, up from a loss of \$2.6 million (-\$0.06 per diluted share) on revenues of \$33.1 million in the same quarter of 2009. 2010's Q1 revenues, earnings, and EBITDA were the highest of any quarter in the company's 43-year history. Excluding the impact of \$8.7 million in variable stock compensation to four top officers, the adjusted net income was \$35.3 million or \$0.53 per diluted share.

Total film revenue jumped to \$29.3 million in 2010's Q1 from \$7.8 million in the same period of 2009, thanks to the blockbuster performances of *Avatar* and *Alice in Wonderland*.

Revenue from joint-venture operations with theater chains was \$18.9 million in the first quarter, more than nine times higher than the \$1.9 million in the first quarter of 2009, reflecting the strength of *Avatar* and the 77% increase in the number of JV theaters over that period, from 69 as of the end of March 2009 to 122 as of March 31, 2010.

The company signed deals in the first quarter for 41 theater systems, 19 of which were joint ventures; 14 of the remaining 22 sales-type contracts were for digital conversions of existing film projectors. In April, after the end of the quarter, Imax signed deals for 13 more systems. (See item below.)

Imax recognized revenue on three new theater systems with an average value of \$1.6 million in the first quarter, and installed nine digital system upgrades. The company says it has "strategically elected to sell digital system upgrades at a lower sales price and gross margin than a new

theater system," because it believes this will "help to drive box office revenue for its customers and Imax by maximizing the number of IMAX titles they can show."

As of the end of the quarter, 172 digital IMAX theaters were in operation, and the company had a backlog of 156 theater systems, 56 of which are JVs, and 100 of which are sales or sales-type leases.

Two days before the report, Imax shares reached \$21.30, a price not matched since September 2000, when the stock was in



The final two episodes of Harry Potter are part of Imax's 20-film deal with Warner.

the process of losing nearly 90% of its value over three months as the multiplex industry melted down and a deal to sell the company fell through. (See *LF Examiner*, October 2000 and November 2000.) Imax shares closed at \$19.72 after the Q1 results were announced, which most analysts attributed to profit-taking by long-time holders of the shares. As this issue went to press it was trading at \$18.21.

Eleven out of 14 analysts rate Imax as a Buy or Strong Buy, with two recommending Hold, and Eric Wold of Merriman Curhan Ford recommending Sell. As we have reported previously (see *The Biz*, March 2010 and February 2010), Wold believes that the introduction of competing premium digital cinema brands by Imax's top three customers, AMC Enter-

tainment, Regal Entertainment Group, and Cinemark Holdings, poses a threat to Imax's JV revenues and income from Hollywood studios.

Although most other analysts appear less concerned about the rival systems, Morningstar.com's Larry Witt agrees with Wold, saying that "we expect theater chains to favor their own theaters over IMAX," and that as a result, "Imax's growth potential will diminish." He considers it "unreasonable" to expect Imax will penetrate the 1,000 markets it sees as a potential worldwide target for its theaters, "considering the looming competition."

Imax, Warner make 20-film deal

Imax Corporation and Warner Bros. Pictures have announced an agreement to release up to 20 Warner Bros. films by the end of 2013, including new episodes in the *Harry Potter*, *Batman*, *Superman*, and *Mad Max* franchises. The first films under the deal are *Legends of the Guardians*

(3D, Sept. 24, 2010), an animated film based on the children's book, *The Guardians of Ga-Hoole*; *Harry Potter and the Deathly Hallows, Part I* (3D, Nov. 19, 2010) and *Part II* (3D, July 15, 2011), the final two entries in the blockbuster series; the animated sequel, *Happy Feet 2* (3D, Nov. 19, 2011); and Guillermo del Toro's *The Hobbit* (Dec. 2012).

Four other titles were named without release dates, including sci-fi thriller *Gravity* starring Robert Downey, Jr.; *Dark Shadows*, based on the 1960s TV soap opera about vampires; *Fury Road*, a new entry in the Mad Max series by original director George Miller; and the next episodes of *Batman* and *Superman*.

Not included in the deal is Warner's next release, Chris Nolan's *Inception*,

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DEALS

which opens on July 16. Imax's press release also made no mention of *Animal Orphans*, a documentary currently being shot in 15/70 by David Lickley for a 2012 release, or any other future original giant-screen titles.

To date, Warner has released 21 DMR titles and co-produced four original giant-screen films with Imax, including *Hubble 3D*, which is in theaters now.

Imax makes multiple theater deals

In advance of releasing its first quarter report (see item above), **Imax Corporation** announced a flurry of theater deals in the U.S., France, Croatia, Ukraine, Japan, and China.

In March, local media in Lancaster, PA, revealed that **Penn Cinema**, a single-theater exhibitor in Lititz, PA, had signed a deal to build a 425-seat IMAX theater in a new addition to its 14-screen plex. The \$5 million project will also include two new restaurants. The screen is expected to open in November, in time for the next *Harry Potter* film.

In Wichita, KS, **Warren Theatres** has received \$16 million in municipal bonds from the city to renovate its 17-screen multiplex and add a 600-seat IMAX screen. Construction is set to begin in June for an opening by the end of the year.

The **Clark Planetarium** in Salt Lake City, UT, is finalizing a deal with **Megaplex Theatres** to use the planetarium's 300-seat flat-screen IMAX theater to show Hollywood DMR films in the evenings, as an adjunct to the programming at the chain's 12-plex theater next door. The existing IMAX SR film projectors will be replaced with an IMAX digital system in November.

The planetarium, which is owned and operated by Salt Lake County, will spend \$575,000 for the IMAX digital system, including a new screen and sound system, plus some structural changes to the lobby, and will get 15% of the box office gross from Hollywood films, with Megaplex

taking the rest of the exhibitor's share (about 25–30%). The deal is expected to bring the planetarium \$140,000 a year.

Planetarium director **Seth Jarvis** visited Megaplex's 450-seat IMAX GT theater in Sandy, UT, which was recently converted to IMAX digital. He tells *LF Examiner*, "I was very favorably impressed with the quality of the IMAX digital system's image on their 80-foot screen, so I knew it would look great on our 70-foot screen."

The Sandy theater started life as a MEGAsystems 8/70 house in 1999, and was converted to IMAX 15/70 in 2005. Megaplex has signed a deal with Imax to add two new IMAX digital screens, one in an existing multiplex, the other in a new theater to be opened in 2011. The deals are sales, not joint ventures.

Overseas, Imax signed a joint-venture deal with France's **Gaumont Pathé Cinemas**, the largest exhibitor in France, to install four new IMAX digital theaters in locations throughout the country by June 2010. The chain operates four other IMAX screens in Europe, the **Gaumont Disney Village** in Paris and the **Pathé Arena** in Amsterdam, both of which recently converted from MPX to digital, and two other digital screens in the Netherlands.

In Croatia, Imax signed a deal with **Blitz Cinestar** to install an IMAX digital theater in a new 10-screen multiplex that will open in Zagreb in December 2010. It will be the first IMAX theater in that country.

In Ukraine, Imax expanded its existing relationship with **Triumf Media Group**, with a deal for a total of three digital IMAX theaters in Kiev and two other Ukrainian cities, doubling the number of IMAX screens in the country. The first of the three new systems is set to open in Kiev in 2012. The chain runs one IMAX theater in Kiev, another in Odessa, and a third set to open in Lvov later this year.

Tokyu Recreation in Japan, owners of the **109 Cinemas** chain, has announced a joint-venture deal with Imax for five new

digital IMAX systems by June 2012, adding to the four the exhibitor currently operates in Kawasaki, Nagoya, Minoh, and Shobu, Japan. The first two under the new deal will open in the Tokyo area by November 2010.

China's **Zhejiang Xinyuan Cultural Industry Group Co. Ltd.**, a government-run cultural enterprise, will install a digital IMAX theater in a new 16-screen complex in Hangzhou, the capital of the Zhejiang province. The theater is expected to open in June 2010, in time for the opening of *Aftershock*, the first Chinese film to be converted with Imax's DMR process.

After the Q1 results were posted, Imax announced a deal with **SBS**, a Russian retail and entertainment developer, to install an IMAX theater in the Russian city of Krasnodar. The theater will open later this year in a Seven Stars Cinemas theater in the SBS Megamall, the largest mall in the Black Sea city.

Foster re-ups with Imax

Greg Foster, chairman and president of filmed entertainment at **Imax Corporation**, has renewed his employment contract and will continue with the company for at least three more years. He has been with Imax since 2001, "overseeing all aspects of the company's global filmed entertainment activities, including creative, production, film distribution, business affairs, marketing, sponsorship, studio relationships and the IMAX DMR process," according to a press release.

Zoradi to advise Imax

Imax Corporation has retained **Mark Zoradi** as a strategic advisor in "all areas of the business, including film acquisition, distribution, and marketing, as well as studio and exhibitor relationships," according to a company press release. Zoradi was most recently president of **Walt Disney Motion Pictures Group**, capping a 30-year career with Disney during which time he worked in its television, home entertainment, and film divisions.

PERSONNEL

The First IMAX Theater at Expo 70 in Osaka



Long lines waiting outside the Fuji Pavilion at Expo 70, site of the first IMAX theater.

(from **IMAX** on page 1)

The pavilion and theater bore little resemblance to what the world would later come to know as a standard IMAX theater: the building was a series of inflated fabric tubes bent over in a shape like a covered wagon to enclose a circular footprint. The audience stood on a slowly rotating, doughnut-shaped platform, while at one end of the space was a flat 44x62-foot (13.5x19-meter) screen on which the first 15/70 film was projected.

Because each member of the audience entered and exited the rotating platform at a different point in the movie, *Tiger Child* lacked a conventional narrative structure with a beginning, middle, and end. It was shown continuously, with the brief breaks for rereading covered by a slide show projected on the walls of the theater.

Only a relatively small portion of the 16-minute film was full-frame footage captured with the first 15/65 camera, which had been built for the team by Norwegian engineer **Jan Jacobsen**. Most of it was captured on smaller formats — 35mm and 5/70mm — that appeared as panels in the 15/70 frame. The reason for this was at

the heart of the invention of the IMAX system and the creation of a whole new cinema experience.

Expo 67

Three years earlier, Montreal had hosted a previous world's fair, **Expo 67**, with the theme of "Man and His World." The expo featured a number of notable and innovative film presentations, including *Polar Life* and *Labyrinth*. Made by Ferguson and Kroitor respectively, both used multiple film projectors to create dynamic, multi-image experiences. The two men were obsessed by the superior creative possibilities offered by multi-image presentations as compared to conventional films. Inspired by *To Be Alive*, Francis Thompson and Alexander Hammid's Oscar-winning three-screen presentation at the 1964-65 World's Fair in New York, Ferguson and Kroitor advanced the art form to new heights in Montreal. (The influence of *To Be Alive* and Expo 67's multi-screen films can be seen in several Hollywood films of the period, including *The Thomas Crown Affair* and *The Boston Strangler*.)

The systems they built for their theaters

used cutting-edge technology of the day to keep the various projectors and sound elements perfectly in sync, but the occasional breakdowns and sync problems were troublesome, as were the difficulties of getting the colors on different film prints to match up.

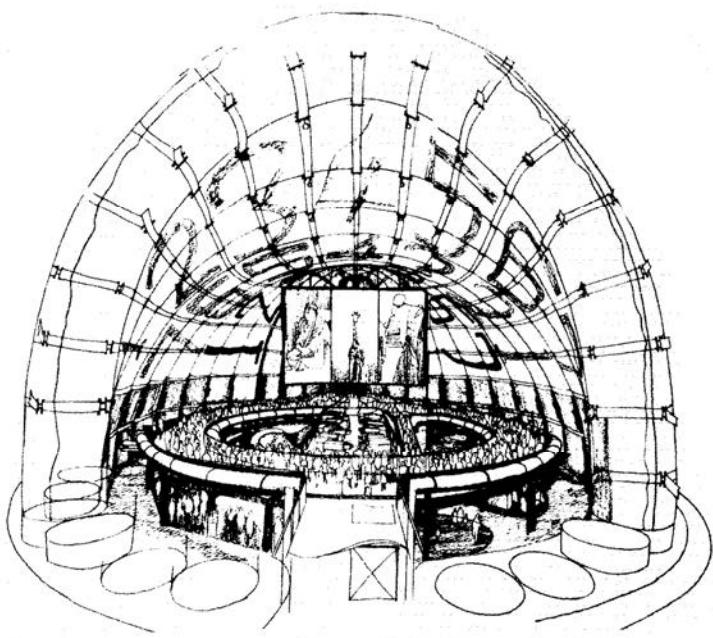
Frustration with these technical difficulties led Ferguson and Kroitor, who had known each other since their college days, to conceive a single simple projector that could be used to present multi-image shows in perfect sync and with high reliability. One night in the summer of 1967, over drinks before dinner at Kroitor's house (Kroitor had married Ferguson's sister, Janet), the two sketched out the basics of the system they first called "Multivision."

As Ferguson told *LF Examiner* in a 2002 interview, "The first discussion was certainly under an hour, maybe about half an hour. We knew that the right way to do it was to take a 70mm print, run it sideways, and instead of being five perfs, it was going to be around 15 or 16 perfs."

He added, "The basic idea was to take Roman's third chamber in *Labyrinth*, which had five 35mm screens in the shape of a cross, add in the other four [in the corners], so now you had a large screen that would look as if it was projected with nine 35mm projectors, three up and three across."



Ferguson shooting *Polar Life*.



Audiences stood on a rotating platform for the length of the film, about 20 minutes.

In September, before Expo 67 had ended, Ferguson and Kroitor tapped Kerr to handle the business aspects of the newly formed company they called **Multiscreen Corporation**. Each of the three put in CDN\$700 to start the new business.

Gearing up for Expo 70

On the strength of the success of *Labyrinth*, Kroitor was approached by Japan's Fuji Group to create a new film experience for the coming Osaka Expo. This meant building the revolutionary new projector they had conceived. Ferguson recalled, "We had two filmmakers, which was one too many, one businessman, which was right, and we were one short in the engineering department. We said to each other, 'Who's the best engineer we could hire,' and it took us about one tenth of a second to say 'Bill Shaw.'"

Shaw was designing ice hockey helmets and other products for Canadian sports equipment maker CCM, but had no experience in motion pictures and had never even set foot in a projection booth. Nevertheless, he joined his school chums in their new venture, and set to work building a machine to project the world's largest film frame on a giant screen. The big-

gest technical challenge to overcome was the film transport: how to move the huge 70mm frame 24 times each second, while making sure it was perfectly still as light was projected through it.

Conventional film projectors use a sprocket wheel or claw to engage the sprocket holes along the film's edges and pull the film through the projector gate with a start-and-stop motion. But the larger size of the IMAX frame (soon set at 15 perforations wide) meant that the film would have to be accelerated (and decelerated) much more rapidly than smaller formats, and the film stock was not strong enough to withstand those forces. The sprocket holes would rip through.

The team learned of a new system invented and patented by Australian inventor Ron Jones, and sent Kerr to Brisbane to obtain the rights. Jones' breakthrough was to move a loop of film in a wave-like fashion instead of pulling it in a straight line through the gate, dramatically reducing the force applied to the sprocket holes. The system was dubbed the "rolling loop." Jones agreed to sell the patent outright, pending a six-month evaluation period during which Shaw would see if the 35mm prototype Jones had built would scale up to 15/70.

Needless to say, Shaw was able to accomplish the task, but in the months leading up to the opening of the expo, it wasn't always clear that it would be possible, or that all the other parts would come together in time. Kerr was busy raising money, and Ferguson, the "extra" filmmaker, was assigned to help Kerr and Shaw with their respective tasks. Ferguson admits he was bad at the fundraising, but loved being Shaw's "gofer" and helping him build the first IMAX projector.

The projector was developed at McMaster University in Hamilton, ON, which allowed local inventors to use its shop facilities. Shaw used a massive 25,000-watt, water-cooled solar simulator lamp as the light source for the new machine.

(see **IMAX** on page 8)



L to r: Roman Kroitor, Bill Shaw, and Robert Kerr working on the prototype IMAX projector.



The Fuji Pavilion interior, showing the IMAX screen and the slides projected on the walls.

(from **IMAX** on page 7)

(Later production model projectors used 15,000-watt lamps.) He hoped that Jones' rolling loop would scale up to 15/70, but his early prototypes still shredded the film when he increased the speed to 24 frames per second.

Meanwhile, Brittain was shooting *Tiger Child* at locations around the world, and in the spring of 1969, Kroitor took his wife and five children to Japan to edit the movie, which would be a complex mix of 35mm, 5/70, and 15/70 footage. He commissioned a special editing machine that would allow him to preview the placement of images within the large frame, and then sent detailed shot lists and specifications to MGM in Hollywood, where the optical printing would be done. However, with no projector, he had no way to view the 15/70 footage that came back.

The team had always had a backup plan in case the projector wasn't ready in time: they would use three standard 5/70 projectors turned sideways. But that would require three separate prints, and as the decision day for that option approached, the machine still wasn't working. Shaw needed another US\$100,000. Kerr asked Kroitor to ask Fuji to lend them the funds, which Fuji did, accepting the unfinished projector as collateral.

In a sign of how uncertain he was of the success of the entire venture, Kroitor had bought return airline tickets for his family, so they could get home to Canada if things didn't go well. He told LFX in 2002 that "every so often, I would go to the drawer in our house where the return tickets were, just to make sure they were still there."

Reporter Diane Disse wrote in the

1980s that "Kerr reports each of them was discouraged at times, but 'I guess what saved us were weren't all discouraged at the same time.' Shaw admits to being discouraged 'maybe once a week' at first, but then he'd go to sleep and wake up ready to try a new idea."

Ultimately, with very little time left, Shaw made a breakthrough improvement, and at 1:30 am on a Sunday morning in June, the prototype ran at 24 fps without damaging the film. Shaw noted the momentous event with a brief note in his ubiquitous Daytimer datebook. (See *LF Examiner*, Summer 2009.)

Shortly after, representatives of the expo visited Canada to see the projector working, and were shown a shot of a rhinoceros, filmed with Jacobsen's camera and projected on the wall of the McMaster shop. Kroitor recalls that although the representative arrived "green with fear" that the system wouldn't work, when he saw the rhino running toward him, "he was all smiles."

Kroitor finished the film in the full-frame 15/70 mode, construction of the pavilion was completed, and the projector was installed. As he had done with *Labyrinth*, he used six channels of audio, and mixed the soundtrack in the theater.

The theater opened on time with the expo on March 15, 1970, and continued running until September 13, during which time it broke down only once.

Aftermath

Typically in stories like this, after overcoming all sorts of obstacles and meeting deadlines at the last minute, the protagonists are met with instant and universal acclaim and success. However, that's not quite how the IMAX story turned out.

The Fuji Pavilion was one of the most popular at the fair, running at full capacity most of the time. Although many were very impressed with the whole presentation, Kroitor recalls that some Expo visitors were baffled by *Tiger Child*, as many viewers have been since then. It is not a terribly accessible film, thanks to its non-linear nature, and it was only part of a larger presentation that included the slides on the walls. The meaning of the overall experience was not obvious to all.

Nor was the theater quite what the founders had originally intended. The screen was not as large as later IMAX screens would be, and the audience stood for nearly 20 minutes on a flat rotating turntable, rather than being seated facing the screen.

But perhaps the most significant obstacle to the appreciation and acclaim this new invention deserved was the remote location and fleeting nature of the expo. Ferguson and Kroitor hoped to sell the system to Hollywood, but few if any influential execs came to Osaka. What they needed was a permanent installation in a more accessible location.

That soon came in the form of **Ontario Place**, a theme park opened by the provincial government in Toronto in 1971. The Osaka projector was moved there and installed in the Cinesphere, a 122-foot (37-meter) geodesic dome with a 60x80-foot (14x24-meter) flat screen, and about 800 seats arranged on a raked deck so that every viewer had an unobstructed view. With a few refinements, that basic design would become the standard for the 240 IMAX theaters built over the next 33 years. The first permanent IMAX theater is still operating today, and components of that original IMAX projector are still in use, although the system has been upgraded several times. Ontario Place will celebrate its 40th anniversary next year.

Ferguson directed *North of Superior* for the theater, shooting with Jacobsen's camera, as improved by Shaw. Because there was no money for optical work, *North of Superior* completely eschews the multi-image format in favor of full-frame 15/70 footage. This forced Ferguson to explore the medium we now know as the giant screen. In so doing he discovered and invented many of the techniques that would later become standard practice in shooting large-format films.

At about this time the founders began to feel that although "Multivision" was an appropriate name for the projection system — they still expected most of their films to be multi-image, like *Tiger Child* — the name "Multiscreen" for the company was a misnomer. Over dinner at a Hungarian restaurant in Montreal they coined the name IMAX from the words "image" and

"maximum." (Ferguson still has the stained placemat on which they scribbled some of the proposed names.)

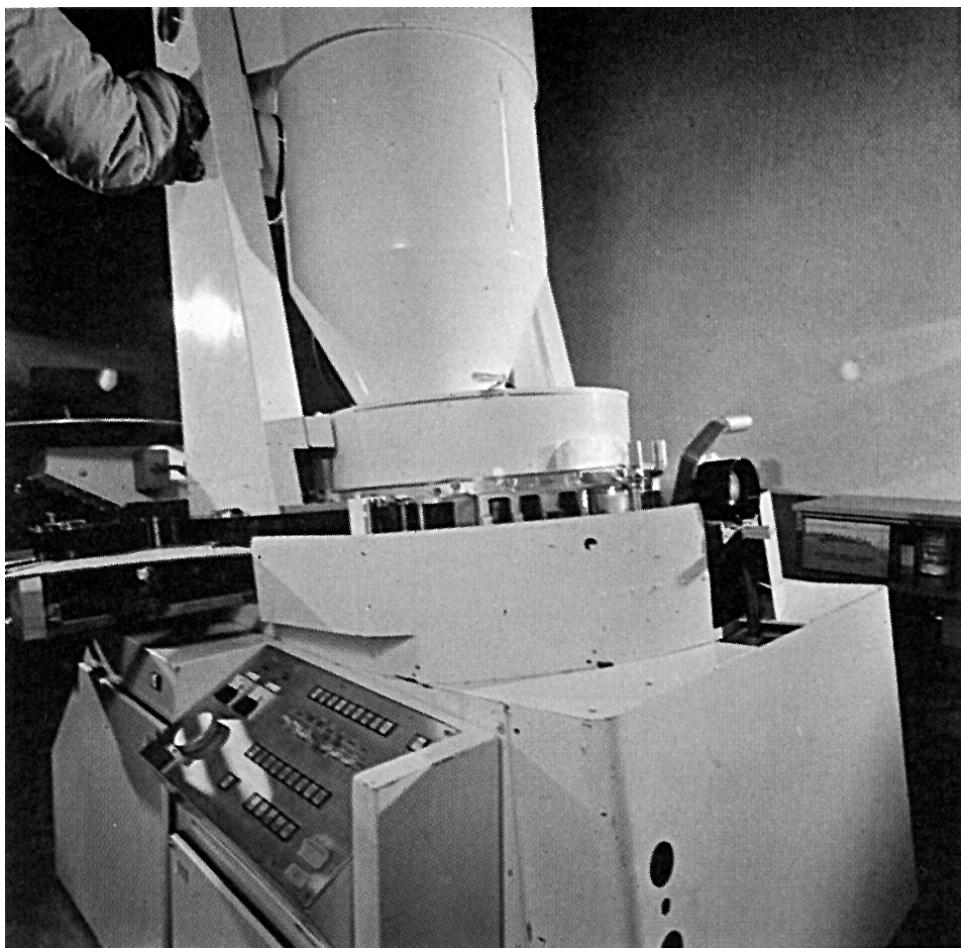
With its new name, and with the success of *North of Superior*, the small company set out to spread its new experience across the world. Although it was slow going at first, the success and popularity of two early museum clients — the **Reuben H. Fleet Space Theater** in San Diego and the **National Air and Space Museum** in Washington, D.C. — led to IMAX's wide acceptance and relatively rapid growth among other high-profile museums worldwide. Within 25 years there would be 142 institutional IMAX theaters operating, comprising nearly two-thirds of the world total. In the same period, over 150 films were produced by Imax and other producers, the vast majority of them documentaries running 45 minutes or less.

The founders sold the company to its current management in 1995, and shortly

afterward IMAX theaters were being installed in multiplexes, a larger market with much greater growth potential than the nearly saturated museum segment.

In 2000, with Disney's *Fantasia/2000*, Hollywood films began to appear on IMAX screens, and in 2002 Imax introduced its DMR process, which digitally enhanced and up-resed 35mm features to the 15/70 format. Since the first DMR title, a re-release of 1995's *Apollo 13*, 48 Hollywood movies have been shown on IMAX screens, including **James Cameron's Avatar**, which smashed all box office records earlier this year.

Today there are 277 theaters with IMAX 15/70 projectors, 45% in museums or science centers, a third in multiplexes, 15% in standalone commercial venues, and 3% in theme parks. Another 163 screens, mostly in multiplexes, have the IMAX-branded digital system, which was introduced in 2008.



The first IMAX projector in Osaka used a 25,000-watt projection lamp.

(from **CAMERA** on page 1)

dom and experience, they really put on the dog. Watching the proceedings in the various venues, I kept saying to myself, "The guys who started this industry were driven by the pioneer spirit. They didn't wait around for anyone's permission. They went out and did it."

Flash forward to February 28, 2010. It is a date engraved on to the hard drives of most Canadian minds because earlier that evening the men's Olympic hockey team had taken the gold medal in the final event of the games. It was cold and wind-swept as I made my way late that night to the **Montreal Science Centre**, down by the shores of the St. Lawrence River. The streets, earlier deserted, were full of people celebrating. **Pietro Seripiglia** and **Stephen Low** had kindly invited me to a private screening of *Ultimate Wave 3D*. Word on the street said lots of the film had been shot with **Marty Muller**'s Gemini 3D camera and thereafter masterfully enlarged by the always congenial **David Keighley**. **Jean-François Pouliot** had made a 3D film on Samuel de Champlain with the Gemini camera, which looked simply perfect on a small theater screen, but I had yet to see results in IMAX.

Ultimate Wave 3D seamlessly braids art, science, and sport. The Gemini footage is as exciting as one will see in the medium. Of course, all the post-production sorcery in the world will not make 8/35 footage look as pristine as 15/70, but shooting in forty-foot waves with the massive Solido camera would have been not only impractical but potentially lethal. In the lobby after the screening, the buzz was barely containable. When I ran into **Filipe Teixeira**, with whom I'd worked on *Great North*, our eyes and hands locked. Many minutes of raving about what we'd just seen later, we agreed to hook up the following week and exchange trade secrets.

The Café Olympico in Montreal's Mile End is a gritty Italian haunt that makes the best lattés in town. The **National Film Board of Canada**, where the whole IMAX shebang started, is a short bike ride away, provided there isn't 30 cm (1 foot) of snow on the ground. It was there that Filipe dropped the bomb: "Yes, necessity drove me to build a 15/65, 3D, time-lapse

film camera." "Who commissioned it?" I asked. "No one," he responded. It went unmentioned, but I wanted to say, "Now that's the pioneer spirit!"

Time-lapse, as an element of style, is used extensively in giant-screen films. **Ron Fricke's** *Chronos* (1985) was entirely shot in that manner. Who can forget, in *Van Gogh: Brush with Genius*, the magisterial Musée d'Orsay sitting parked under a fat sun as the *Bateaux-Mouches* (tour boats) skitter along the Seine in the foreground?

In the hands of the right director, time-lapse can have a magical emotional quality. Filipe had fallen in love with time-lapse working on **Jon Long's** *Extreme* and *Sacred Planet*. "Ron Fricke is a great visual



artist and his work really affected me," said Filipe. "I remember seeing his *Baraka* many times and being blown away by the image quality, not to mention Fricke's great photography. But when some of my work on second unit made its way into Jon Long's films, things took off. Jon loves time-lapse and natural vistas. Time-lapse reveals a force of nature on a spiritual level, you start to see and feel rhythms." He added, "There are lots of variables; a shot can take from twenty minutes to twenty hours. Frenetic action is good for crowds or the pulse of a city, but then you can slow things down and minimize movement for natural settings. Time-lapse has nuance and choreography all its own."

Filipe set to thinking about building his own camera. It would be his second. In the mid 1990s, a first attempt at a hand-cranked, 15/65, time-lapse model ended in failure. "The registration based on an indexed sprocket system was poorly designed and consequently unreliable," he said, not wanting to go into more detail.

Cannibalizing the first camera for all its attributes and having learned from his mistakes, Filipe started again in 2004. "There was a lot of development in the '50s on 3D filmmaking and cameras, so I spent hours reviewing journals like the *SMPTE Journal* and *American Cinematographer* magazine. Also, **Jon Jacobson's** brilliant creation of the first IMAX camera in the late 1960s must have appealed to me on some subconscious level, with its double pull-across film advance mechanism. Eventually, I started to focus on a relatively simple claw arm film advance mechanism and registration from the Mitchell 65 mm, 5-perf camera. I took this basic idea and kind of ran with it."

Conceived for time-lapse only, and not 24-fps shooting, this camera has a top speed of 2 fps. Therefore, the engineering does not have to be as robust. Forces and stress on the film advance mechanism are significantly reduced. There are no issues with camera vibration. The objective was to build something reliable, light, affordable, quick, easy, and simple to set up; a unit that would leave one person completely autonomous, a throwback to the view camera era. Something specialized, but with a broader scope of application.

Horizontally, the width of a 15/65 frame is 71.09 mm. Because the 3D camera would have two frames registered side by side, the design called for one lens centred exactly in front of each frame, to take full advantage of the humongous IMAX frame. Medium-format, off-the-shelf, **Mamiya 7-series** lenses were chosen for their outstanding image quality and internal shutter design. Developed for a rangefinder camera, the lenses had essentially zero distortion chromatically, and no field distortion. They were also small enough to be positioned in parallel with a lens interaxial of 71.09 mm (2.8 inches).

"After building the lens mount, I designed the aperture plate, and then the

registration/vacuum plate to hold the two-frame-wide film perfectly flat," Filipe explained. "Claw pins advance the stock, registration pins lock the frame into place. It is a simplified mechanism which moves the two frames forward horizontally in two movements, not one, similar in principle to Jacobson's IMAX camera. Shutter movement is perfectly synchronized to expose each frame to light at exactly the same time."

Master machinists built the aperture plate and the registration/vacuum back using CNC (computed numerically controlled) technology. A self-taught machinist, Filipe built many of the remaining components himself. That included the film-advance mechanism, and a five-hundred-foot film magazine designed with supply and take-up in one chamber. Guide rollers, motors, and electronics were imported from the USA. A battery system assured the unit's independent power.

To satisfy the "broader scope" aspect of the original concept, a second phase commenced. "Motion control gives the latitude and versatility to convey classic time-lapse on the imaginative side," said Filipe, "but in scenes that are not very dynamic, motion control can create the perception of movement in real time, as if shot with a 24 fps camera."

To incorporate movement, a dolly and pan/tilt head were adapted from existing hardware. Hugo Duncan, an accomplished software programmer and good friend of Filipe's, designed algorithms to synchronize the camera and motion controllers. The unit now had smooth-three axis movement and an extremely broad range of technical control. A preview feature was incorporated into the software: one can program a shot and the computer will play back a simulation of it in real time. The interface for the entire unit is a standard Windows application run on a small computer the size of a four-CD boxed set.

When you are all dressed up in your Sunday best, the last thing you want to do is fall flat on your face in the mud. The next crucial phase was to get on a shoot,

kick the rig's tires, and see how it handled under production conditions. Enter veteran director Stephen Low. Filipe approached Low about doing 2D tests with the camera on his (still unfinished) *Rocky Mountain Express* project. They were successful and led to 3D work on *Legends of Flight*, which will open in June 2010. At least two sequences will make into the final film.

Low says, "I baptised his unit the 'Turtle Cam.'" It worked like a charm in both 2D and 3D. Because it is film-based, it is high-res, too. Someone could go out



The "Turtle Cam" shooting on location for *Legends of Flight*.

and make a film with that camera."

When you pass the Stephen Low sniff test, you might say you have arrived. The little 30-lb camera that could, old-school movement and, heaven forbid, film-based, was in business. No hard drive the size of a Volkswagen Beetle and no IT support team to contend with, either.

The project was finished: a camera on the market with results comparable to those of the competition.

When asked what he really made the camera for, Filipe hesitates. "The goal was

to re-think the economic model and make a documentary film in 3D that would tell a good story and take a serious shot at returning on its investment," he finally confesses. "The camera is an artistic tool to exploit my singular vision."

Filipe plans to take a small European van, the kind that runs forever on a liter of diesel, add a small stove and two cots, throw in the Turtle Cam, and drive from Persepolis to Luxor, then from Damascus down to Mount Sinai, filming historical landmarks and archaeological sites. What cannot be found on location can easily be filmed in controlled circumstances in a museum or on a shooting stage. He is not talking about a small dedicated crew, but about something even smaller and akin to guerrilla filmmaking, taking the time required to plan every shot. Control of exposure times means you can shoot with almost any form of natural light.

The editing will also take some time, and the music and sound design will be more important than for the average giant-screen film, if such a thing can be said about a medium where sound is half the spectacle. Narration will be sparse, and the audience will be taken on a splendid visual journey of discovery.

The goal is a broad overview of Near East history, the cradle of western civilization, provisionally entitled *Ancient Lands 3D*.

When reminded that aerials could not be shot with his camera and that no IMAX film could succeed without aerials, Filipe is stoic.

"Just how I get the required aerials remains to be seen. I'm still thinking that element through and talking to people."

Without hesitation the words flowed out of me, "Filipe, now that's the pioneer spirit."

Steven Morris has worked in the film business in various capacities since 1988. His most significant work of late has been on the Cirque du Soleil Images/Apple Corp Ltd. feature-length documentary co-production "All Together Now," which won a Grammy Award in January 2010.

Succeeding Via Effective Employee Communications

(from **COMMUNICATIONS** on page 1)

Not at all. According to Roger Gibboni, chief operating officer of Dulye & Co., a change management and communications consulting firm, truly effective communication helps employees understand the impact their jobs have on the goals of the organization and what they need to do to assist in achieving those goals.

Gibboni says, "Effective communication means messages from the CEO or the business leader, as well as from lower-level managers, are such that employees know how to respond in their daily activity to achieve the company's goals." Additionally, he says, communication should make employees feel accountable for the company's performance. And employees should be able to communicate upward comfortably about their concerns and issues.

This type of open communication can have a dramatic impact on an organization. According to the Towers Watson Communication ROI study, "Employers that keep the lines of communication open are in the best position to keep employees engaged in the business, retain key talent, provide consistent value to customers, and deliver superior financial performance to shareholders."

In his practice, Gibboni says he has seen many examples of employee communication improving organizational performance. "We have seen clients attribute improved cash flow, reduced product defects, reduced absenteeism and improved talent retention to improved communication."

Employee engagement

These days employee engagement is the holy grail in organizational culture. Gibboni's definition of an engaged workforce follows on from his description of effective communication, showing how closely the two are linked.

He says an engaged workforce is one in which workers know how to respond in their day-to-day activities to achieve the overall goals of the company. He gives the example of an organization that needs to make significant business improvements.

He asks, "If I'm the company leader and I stand up and say we need improved cash flow, improved net income, and reduced inventories, how does the person on the assembly line know what to do?"

The answer? Effective communication at all levels of the organization. "The local managers or the local team leaders translate those goals to the goals that will engage that particular element in the workforce," says Gibboni. And then, he says, "They can have dialogue about that."



Susan Ritchie

Why it matters

Why does engagement matter in a service business such as a giant-screen theater? Gibboni describes it as "the McDonald's challenge"; the high school kids behind the counter talk with customers more than anyone else in the organization. He says, "When those employees feel engaged and accountable, they're going to present the business in the best light, and offer the best services."

To **Mark Bretherton**, CEO of the **LG IMAX Theater Sydney**, offering the best services is key. "As the market becomes more competitive with other 3D offerings...the real challenge is to maintain our position as the compelling cinema for films in Sydney," Bretherton says. "So the challenge with the staff is to ensure they provide the sort of service people would expect when they come to a premium cinema."

And in this world of high-quality entertainment and educational choices on not just every corner, but in just about every room of the house, it's critical that giant-screen theaters offer the best services and demonstrate value with every customer interaction.

Gibboni says business leaders must define their difference and translate that into how the business adds value to the consumer. Then the information needs to be communicated to front-line employees in a way that makes them understand what they need to do to execute the plan.

In the giant-screen world, with so many part-time and transient staff, this is not necessarily easy to do.

For Washington D.C.-based **Toby Mensforth**, seasonal staff presents one of his biggest communication challenges. Mensforth is vice president of theaters and concessions at **Smithsonian Enterprises**, which manages the commercial activities of the **Smithsonian Institution**, including three IMAX theaters and a digital dome planetarium.

Mensforth explains that many seasonal workers join his staff in peak times. These workers don't have the same deep understanding of the Smithsonian's core values as the permanent staff. They also may not have the permanent staff's ability to make the best customer service decisions. But, says Mensforth, "They're absolutely interacting with the same group of people — a very large, very diverse group of people — coming through the museum."

Equipping seasonal staff with knowledge to provide service that lives up to the Smithsonian's standards of excellence is, as Mensforth puts it, "a huge communication challenge."

A huge challenge indeed, but overcoming challenges such as this with a communication program that engages staff can have important results.

Gibboni points to electronics retailer Best Buy as a master of employee engagement. Best Buy's CEO, Brian J. Dunn, told *Communication World* magazine that Best Buy stores with more engaged employees have higher sales. "Those stores

perform materially better than the stores where the scores are lower."

And how do you create engagement? According to Gibboni, "It's frequent communications. It's two-way communications. It's an environment where people are comfortable speaking up. It's an environment where people's inputs are considered — they may not all be acted on, but they're considered."

Two-way communication

Pat Marshall, Cineplex Entertainment's vice president of communications and investor relations, believes in the power of two-way communication — mutual information sharing between management and employees — to create engagement. With 10,000 office and theater staff and 130 theaters housing approximately 1,350 screens — including nine IMAX screens — it's not necessarily the easiest way to go.

In fact, Marshall says it would be faster and easier for her small team to simply provide one-way communications from management to staff. However, she says, one-way communication will not provide the results she wants. "It certainly doesn't engage your employees."

Many of Cineplex's communication vehicles are designed to give the "cast" — theater-level employees — the opportunity to communicate upward. The quarterly *Splice of Life* newsletter, created specifically for cast members, is full of photos and information sent in by theater employees.

Employees are also encouraged to tell management about their ideas or concerns through a specific email address, or a phone line that provides anonymity. Marshall says, "We get a ton of ideas this way; the number of concerns or complaints is negligible by comparison."

Dealing with Generation Y

An important factor for theater operators to keep in mind as they plan communication strategies is the youth of their staff. It is very common for theater staff to be largely, or entirely, in their teens or early twenties. As Bretherton says, "Our ushers, box office staff, and concession staff are all casuals; they'd all be between about 18 and 24." Employees in this age group have very different expectations

about how they should be communicated with than older workers.

This age group is considered part of Generation Y: people born between about 1980 and 1995. Gen Y-ers have been raised by their baby boomer parents to expect openness in all their interactions.

Leah Reynolds, a talent management strategist who specializes in young talent, says, "Gen Y-ers have the sense they should know what's really going on. They should understand things from the perspective of the authority figures." Reynolds says if communication is not open, Gen Y-ers view it as a sign of disrespect,



Kim Cavendish

and feel it means they are not appreciated and are not considered part of the team. "They expect the straight scoop about everything," she says.

With today's easy access to information, Reynolds says, young people think it's ludicrous if information is not shared. She says the reaction to withheld information will be, "What do you mean, we don't share that information?" Reynolds believes as far as Gen Y-ers are concerned, "There's very little information today they can't get if they really, really want to know it, because of the connectivity and the access to information that no previous generation has had."

Part of the information Gen Y-ers expect to have is an understanding of the business reasons for undertaking a task. This is directly tied to worker productivity. According to Reynolds, if you simply tell a young worker to sweep the floor after each show, the motivation to actually perform

the task will be low. However, if you explain there's a liability issue if someone slips on a spilled beverage and that this could lead to the theater's closure, it is very motivating to them.

Reynolds says, "It helps them understand that even though what you're asking them to do might seem rather trivial, it is somehow linked to a much larger issue that has to do with the sustainability and viability of the enterprise and is linked to their ability to have a job."

Impact on turnover

Because of their stage of life, Gen Y-ers are generally quite transient employees, leaving without a backward glance when they find a better opportunity. This is hard on emploY-ers. Kim Cavendish, CEO of Fort Lauderdale's **Museum of Discovery and Science**, says, "They're with you for a semester or a year because it suits their college schedule; the next year it doesn't, so you've invested the training but you lose the employee."

Reynolds acknowledges that communication itself won't necessarily reduce the turnover. However, she says, the messages communicated can.

Gen Y-ers are motivated by the opportunity to be part of something bigger than themselves. Reynolds says the way an organization communicates with its Gen Y staff needs to create a "sense of belonging." Gen Y-ers want to feel their employer is honest, ethical, and has its heart in the right place. They want to work at organizations that make a positive contribution to the community or to the world.

"To the extent the communication content is reinforcing that the organization is a good place to be, and that it's being honest and trying its best to engage them and give them meaningful things to do and giving them meaningful feedback," then, Reynolds says, communication will play a role in reducing turnover.

Have some fun

Because of all the entertainment options younger workers have grown up with, something else that motivates them is having a good time. Because of this, Reynolds says she talks a lot about the

(see **COMMUNICATIONS** on page 17)



* New listing.

Underlined titles are 3D

Updated information is printed in **bold**.

Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Legends of Flight

Jetliner Films, Inc.; distributor: K2 Communications, Stephen Low Company; director: Stephen Low; producer: Pietro Serapiglia; DPs: William Reeve, Mark Poirer; script: Alexander Low; executive producers: Robert Kresser, Jan Baird. **3D**. Release: June 11.

– Principal photography is complete. Editing is under way.

Toy Story 3D: An IMAX 3D Experience

Walt Disney Animation; distributor: Walt Disney; director: Lee Unkrich; script: Michael Arndt; producer: Darla K. Anderson; executive producer: John Lasseter. Cast: voices of Tom Hanks, Tim Allen, Michael Keaton, Joan Cusack, Whoopi Goldberg, Bonnie Hunt, Timothy Dalton. **3D**. 90 min. Release: June 18.

– Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Twilight Saga: Eclipse, The IMAX Experience

Summit Entertainment; distributor: Summit Entertainment; director: David Slade; script: Melissa Rosenberg, from Stephenie Meyer's novel; producers: Wyck Godfrey, Greg Mooradian, Karen Rosenfelt; DP: Javier Aguirresarobe; executive producers: Marty Bowen, Mark Morgan. Cast: Kristen Stewart, Robert Pattinson, Taylor Lautner, Billy Burke, Ashley Greene, Jackson Rathbone. 120 minutes. Release: June 30.

– Film will be converted to 15/70 and IMAX digital with the IMAX DMR process.

Inception: The IMAX Experience

Legendary Pictures; distributor: Warner Bros. Pictures; director, writer: Christopher Nolan; producers: Christopher Nolan, Emma Thomas; DP: Wally Pfister; score: Hans Zimmer; executive producer: Chris Brigham. Cast: Leonardo DiCaprio, Ken Watanabe, Joseph Gordon-Levitt, Marion Cotillard, Ellen Page, Tom Hardy, Cillian Murphy, Tom Berenger, Michael Caine. **3D**. 120 minutes. Release: July 16.

– Film will be converted to 15/70 and IMAX digital formats with the IMAX DMR process.

Aftershocks: The IMAX Experience

China Film Group, Huayi Bros. Media Corporation; distributor: iba; director: Feng Xiaogang. 120 minutes. Release date: July 28.

May '10	Jul '10	Jan '11
<u>IronMan</u>	<u>LOF</u>	<u>HPDH1</u>
<u>SeaRex</u>	<u>ToySt3</u>	<u>Tron</u>
<u>Shrek4</u>	<u>Aftersh</u>	<u>Lightn</u>
<u>Eclipse</u>	<u>QuanQ</u>	<u>ATW50</u>
<u>POP</u>	<u>WD</u>	<u>BeyLim</u>
	<u>LOTG</u>	<u>Flatland</u>
	<u>FlyHi</u>	<u>Body</u>
		<u>TTA</u>
		<u>AirRace</u>
		<u>Rescue</u>

– Film will be converted to 15/70 and IMAX digital formats with the IMAX DMR process.

Quantum Quest

Jupiter 9 Productions, Digimax Studios; distributor: Digimax (Asia), Jupiter 9 (rest of world); directors: Dan St. Pierre, Harry Kloor; producers: Harry Kloor, Rayna Napali, Ellen Goldsmith-Vein, Jon Vein, Teddy Zee, Jeff Yang; script: Harry Kloor; score: Shawn K. Clement. **3D**. Cast: Neil Armstrong, William Shatner, Samuel L. Jackson, Chris Pine, Amanda Peet, Sandra Oh, Jason Alexander. **3D**. Release: August 2010.

– Final post work is under way at RPG Productions.

The Wildest Dream: Conquest of Everest

Altitude Films, Atlantic Productions; distributor: National Geographic Entertainment; director: Anthony Geffen; producers: Anthony Geffen, Claudia Perkins; DPs: Ken Sauls, Chris Openshaw; script: Mark Halliley; score: Joel Douek; executive producer: Mike Medavoy. Cast: voices of Liam Neeson, Miranda Richardson, Alan Rickman. 93 minutes. Shot in HD video. Release: August 2010.

– Captured in HD video, the film will be distributed in 35mm and 15/70.

Legend of the Guardians

Warner Bros. Pictures; distributor: Warner Bros. Pictures; director: Zack Snyder; producer: Zareh Nalbandian; script: John Orloff, John Collee, from Kathryn Lasky's novel; executive producers: Christopher DeFaria, Donald De Line, Deborah Snyder, Lionel Wigram. Cast: voices of Hugo Weaving, Helen Mirren, Sam Neill, Geoffrey Rush, Miriam Margolyes. **3D**. 90 minutes. Release: Sept. 24.

– Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Flying High

Miro Productores; distributor: tba; directors: Gustavo Montalvo, Alex Perez; producer: Luis Marquez; DPs: Erika Licea, Eric Goethals, Emiliano Fernandez, Emiliano Gonzales; script: Alejandro Perez, Gustavo Montalvo; executive producers: Luis Marquez, Maria Rodriguez. Cast: Mariano Castelao, Adrian Gutierrez, Leonardo Torres, Alejandro Perez, Gustavo Montalvo, Ioulia Malkova. Shot in 4K digital. Release: Oct. 2.

Harry Potter and the Deathly Hallows, Part I

Warner Bros Pictures; distributor: Warner Bros.; director: David Yates; producers: David Barron, David Heyman; DP: Eduardo Serra; script: Steve Kloves. Cast: Daniel Radcliffe, Emma Watson, Rupert Grint, Michael Gambon, Ralph Fiennes, Alan Rickman, Helena Bonham Carter, John Hurt. **3D**. 160 minutes. Release: Nov. 19.

– Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Tron Legacy: An IMAX 3D Experience

Walt Disney Productions; distributor: Walt Disney Company; director: Joseph Kosinski; producers: Sean Bailey, Steven Lisberger, Jeffrey Silver; DP: Claudio Miranda; script: Adam Horowitz, Richard Jefferies, Edward Kitsis. Cast: Michael Sheen, Olivia Wilde, Jeff Bridges, John Hurt, Bruce Boxleitner. **3D**. 120 minutes. Release: Dec. 17.

– Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Lightning (wt)

Jordy Klein Film and Video, 3D Consortium; distributor: BIG & Digital; director, producer: Jonathan Kitzen; script: Malcolm Clarke; DP: Jordan Klein, Jr. **3D**. Shot in 4K digital. Release: December 2010.

– March-July: Shooting in Florida.
– June: Shooting in Colombia.
– July: Shooting in Rwanda.

Around the World in 50 Years

nWave Pictures; distributor: Universal Music Group (US), Studio Canal (Europe); director: Ben Stassen; producers: Ben Stassen, Domonic Paris; script: Domonic Paris; executive producer: Eric Dillens. **3D**. Cast: voices of Melanie Griffith, Stacy Keach, Tim Curry, Anthony Anderson. 90 minutes. Release: late 2010.

– Distribution details and the release date will be announced soon.

Beyond Limits 3D (wt)

Camera Lucida, Oceana; distributor: tba; director: Alexander Abela; producer: Francois Bertrand; DP: Joseph Arreddy; script: Alexander Abela; executive producer: Francois Bertrand. Cast: Herbert Nitsch. **3D**. Release: late 2010.

– May 2010: Filming in Greece.

Flatland: Search for the 3rd Dimension

Objects in Motion Pictures, RPG Productions; distributor: RPG Productions, Inc.; directors: Jeffrey Travis, Dano Johnson; script: Seth Caplan, Dano Johnson, Jeffrey Travis, from the novel by Edwin A. Abbott; score: Kazimir Boyle; executive producers for giant screen version: Rick Gordon, Ken Randall. Cast: voices of Martin Sheen, Kristen Bell, Michael York, Lee Eddy, Joe Estevez, Tony Hale. **3D**. Release: winter 2010.

– Converting the 2007 animated film to giant-screen 3D.

Our Body 3D: The Human Architecture (wt)

Worldentertainment-LA, Inc.; distributor: tba; director: Edward Oleschak; producers: Edward Oleschak, Bob Johnston; DP: Frederic Goodich; script: Drew Hammond, Larry Arrick; score: Thomas Wander; executive producer: Gerhard Perner. Cast: Friedrich Kleinhabpl. **3D**. Release: late 2010, early 2011.

To the Arctic 3D (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; co-directors: Adam Ravetch, Sarah Robertson; producers: Greg MacGillivray, Shaun MacGillivray; script: Mose Richards; DPs: Bob Cranston, Brad Ohlund, Greg MacGillivray, Jack Tankard, Adam Ravetch; executive producer: Harrison Smith. **3D**. Release: Feb. 14, 2011.

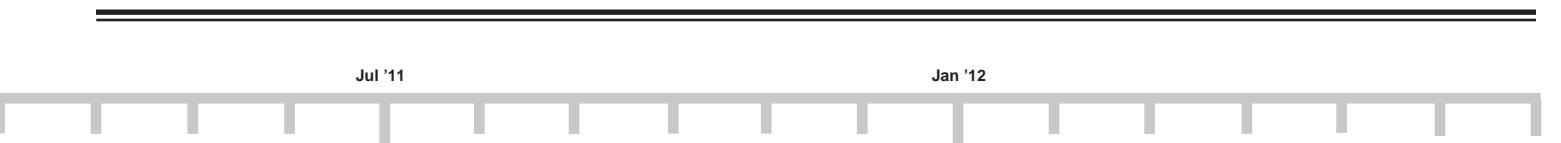
Air Racers 3D: Forces of Flight (wt)

Pretend Entertainment, Stereoscope; distributor: 3D Entertainment Distribution; director: Roger Tonry; producers: Christian Fry, Bernie Laramie; script: Rick Dowlearn; executive producers: Raul Leckie, Jeff Pierce, John Constantine. Cast: Steve Hinton, Jr., Matt Jackson, Brian and Dennis Sanders. **3D**. Shot in 4K digital. Release: February 2011.

– The script is still being written.
– Shooting will continue later this year.

Rescue 3D (wt)

Air Lift Films; distributor: K2 Communications, Ste-



phen Low Distribution; director: Stephen Low; producer: Pietro Serapiglia. 3D. Release: February 2011.
– February 2010: Three crews filmed in Haiti.

Tornado Alley (wt)
Graphic Films, Giant Screen Films; distributor: Giant Screen Films; director: Sean Casey; producers: Paul Novros, Sean Casey; script: Sean Casey, Paul Novros; DP: Sean Casey; executive producer: Don Kempf. Release: Spring 2011.

– Have been filming tornadoes in specially designed intercept vehicle for the past four years, in conjunction with Discovery Channel's Storm Chasers series.
– April-June: Final shooting season throughout the Midwest.

Harry Potter and the Deathly Hallows, Part II*

The end begins as Harry, Ron, and Hermione go back to Hogwarts to find and destroy Voldemort's final horcruxes.
Warner Bros Pictures; distributor: Warner Bros.; director: David Yates; producers: David Barron, David Heyman; DP: Eduardo Serra; script: Steve Kloves. Cast: Daniel Radcliffe, Emma Watson, Rupert Grint, Michael Gambon, Ralph Fiennes, Alan Rickman, Helena Bonham Carter, John Hurt. 3D. 160 minutes Release: June 15, 2011.

– Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Animal Orphans (wt)

Imax Corporation, Warner Bros.; distributor: Imax Corporation; director: David Lickley; producer: Diane Roberts; DP: David Douglas. 3D. Release: June 2011.

– March: Filming at an orangutan rescue preserve in Borneo.
– May-July: Filming at an elephant preserve in Kenya.

Dragons: Real Myths and Unreal Creatures

(wt)

Productions Thalie; distributor: Distribution Thalie; director: Marc Fafard; producer: Yves Fortin; DP: Sean MacLeod Phillips; script: Marc Fafard. 3D. Release: June 2011.

– CGI work is continuing.

Polar Quest (wt)

Science North; distributor: Science North; director, producer: David Lickley; DPs: Filipe Teixeira, Reed Smoot; script: Stephen Low; executive producer: Jim Marchbank. Release: June 2011.

– Filming will resume this year.

The Last Reef (wt)

Yes/No Productions, Giant Screen Films, Liquid Pictures; distributor: Giant Screen Films; directors, script, score: Stephen McNicholas, Luke Cresswell; DP: D.J. Roller. 3D. Release: Summer 2011.
– April – August: Shooting in the south Pacific and western Pacific, Bahamas, and New York City.

Rocky Mountain Express (wt)

Stephen Low Company; distributor: K2 Communications; director: Stephen Low; producers: Pietro Serapiglia, Alexander Low. Release: 2011.

Running With Bulls

San Fermin Films, D4D/ITP; distributor: BIG &

Digital; director: Aubrey Powell; DP: Brent Turnbull; producers: Christopher Cary, Jonathan Kitzen; script: Aubrey Powell; executive producers: Simon Crane, Ross Jones, David Campbell-Watson, Christopher Cary. 3D. Shot in 4K digital. Release: 2011.

– June: Filming will resume in Australia.
– July: Filming in Spain.

Outside In

SV2 Studios; distributor: tba; director, producer, writer: Stephen Van Vuuren; score: Ferry Corsten, Samuel Barber, Stephen van Vuuren; executive producer: Stephen Van Vuuren. Release: Nov. 11, 2011.

Happy Feet 2*

A sequel to the 2006 animated film about a dancing penguin.
Animal Logic; distributor: Warner Bros.; director, producer, writer: George Miller; Cast: Elijah Wood, Robin Williams, Brad Pitt, Matt Damon, Hank Azaria. 3D. Release: Nov. 18, 2011.

– Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

The Hobbit, Part 1*

Bilbo Baggins journeys to the Lonely Mountain to reclaim a treasure taken by the dragon Smaug.
WingNut Films; distributor: Warner Bros.; director: Guillermo del Toro; DP: Guillermo Navarro; script: Philippa Boyens, Peter Jackson, Guillermo del Toro, Fran Walsh; executive producers: Callum Greene, Peter Jackson, Fran Walsh. Cast: tba. Release: December 2012.



Rescue 3D: Stephen Low filmed aerials in Haiti after the January earthquake using the Spacecam mount.

Premiering This Month

Iron Man 2

"Now that the world knows that billionaire industrialist Tony Stark (**Robert Downey, Jr.**) is Iron Man, Tony seeks to underscore the benefits of the Iron Man suit by re-launching his late father's extravagant Stark Expo, a showcase for the humanitarian innovations inspired by the suit's technology. As the U.S. government insists that Tony turn the revolutionary weapon over to the military, Ivan Vanko (**Mickey Rourke**), a mysterious figure from the Stark family's past, sets out to destroy Tony by revealing his own devastating weapon based on Stark's technology.

"Overwhelmed on all fronts, while also facing his own personal demons, Tony must finally call on his allies – old and new – to help him confront the gathering forces that threaten to destroy him and all of mankind.

"In *Iron Man 2*, Downey is joined by an all-star cast of heroes and villains, including **Gwyneth Paltrow**, **Don Cheadle**, **Scarlett Johansson**, **Sam Rockwell**, and **Samuel L. Jackson** as Nick Fury.

"Paramount Pictures and Marvel Entertainment present a Marvel Studios Production in association with Fairview Entertainment, a **Jon Favreau** film. *Iron Man 2* is directed by Jon Favreau from a screenplay by **Justin Theroux**. The film is produced by Kevin Feige with executive producers Alan Fine, Stan Lee, David Maisel, Denis L. Stewart, Louis D'Esposito, **Jon Favreau**, and Susan Downey. The director of photography is **Matthew Libatique**, ASC. The co-producers are **Jeremy Latcham** and **Victoria Alonso**. The music is by John Debney. The film is rated PG-13."

Opened on April 28 internationally and on June 7 in North America.

Shrek Forever After

"After challenging an evil dragon, rescuing a beautiful princess, and saving your in-laws' kingdom, what's an ogre to do?

Well, if you're Shrek, you suddenly wind up a domesticated family man. Instead of scaring villagers away like he used to, a reluctant Shrek now agrees to autograph pitchforks. What's happened to this ogre's roar?

"Longing for the days when he felt like a 'real ogre,' Shrek is duped into signing a pact with the smooth-talking dealmaker Rumpelstiltskin. Shrek suddenly finds himself in a twisted, alternate version of Far Far Away, where ogres are hunted, Rumpelstiltskin is king, and Shrek and Fiona have never met. Now, it's up to



Shrek Forever After

Shrek to undo all he's done in the hopes of saving his friends, restoring his world, and reclaiming his one True Love.

"Starring the voices of Mike Myers, Eddie Murphy, Cameron Diaz, and Antonio Banderas.

"Directed by **Mike Mitchell**, produced by **Teresa Cheng** and **Gina Shay** with executive producers **Aron Warner** and **Andrew Adamson**. Produced by **DreamWorks Animation** and distributed by **Paramount Pictures**." Release: May 21, 2010.

Sea Rex

"Join 3D Entertainment Distribution in a new underwater experience from the dinosaur age, with *Sea Rex: Journey to a Prehistoric World*. Accompanied by an imaginative young woman and a mysterious scientist from the past, you will magically travel across the Triassic, Jurassic,

and Cretaceous periods to discover a fascinating and little-known world populated by amazing creatures: the powerful Liopleurodon, the long-necked Elasmosaurus, and the largest marine reptile ever known, the 75-foot (23-meter) *Shonisaurus*. Embark on a wondrous adventure that will take you back 200 million years in time, and meet contemporary experts from around the world as they unveil the latest scientific findings and shed light on the pioneers of the science of paleontology. Dive in with the T-Rex of the seas!"

Produced by **N3D Land Production** and **Mantello Brothers Productions**, distributed by **3D Entertainment Distribution**. Directors: **Pascal Vuong**, **Ronan Chapalain**; producers: **Pascal Vuong**, **Catherine Vuong**, **François Mantello**; script: **Pascal Vuong**, **Ronan Chapalain**; score: **Franck Marchal**. Release: May 28, 2010.

Prince of Persia

"From the team that brought the *Pirates of the Caribbean* trilogy to the big screen, **Walt Disney Pictures** and **Jerry Bruckheimer Films**, *Prince Of Persia: The Sands Of Time* is an epic action-adventure set in the mystical lands of Persia. A rogue prince (**Jake Gyllenhaal**) reluctantly joins forces with a mysterious princess (**Gemma Arterton**) in a race against dark forces to safeguard an ancient dagger capable of releasing the Sands of Time – a gift from the gods that can reverse time and allow its possessor to rule the world. Filmed near Marrakesh, Ouarzazate, and Erfoud, Morocco, as well as on huge sets constructed at Pinewood Studios in Great Britain.

"Directed by **Mike Newell** with a cast that includes **Sir Ben Kingsley** and **Alfred Molina**. Screenplay by **Doug Miro** and **Carlo Bernard** from a screen story by **Jordan Mechner** and **Boaz Yakin**. Distributed by **Walt Disney Studios Motion Pictures**." Release: May 28, 2010, in select international locations only.

(from **COMMUNICATIONS** on page 13)
concept of strategic fun.

"Any of us who have young talent in our workplaces, or who are trying to reach Gen Y in the marketplace, will have to get more serious about the fun aspects of what we're doing," says Reynolds. "If we don't, I think we're really going to struggle to get their attention and get them to enter into whatever it is that we're trying to promote, or teach or influence. They're just not going to pay attention."

Reynolds also points to Best Buy as a model of successful employee communication. She believes the biggest common denominator of what the company does to succeed with its predominantly young workforce is the sense of humor running through all communications. She says, "It makes the delivery of the messages all the more palatable. The messages Best Buy communicates are really solid, important things, but the company communicates in a way that takes the bite out of them."

Best Buy often uses contests and games to engage and motivate staff. A game approach is important because games have always been a big part of the entertainment landscape for Gen Y-ers. This is particularly true of younger Gen Y-ers and the generation that follows. As Reynolds says, "They have played games since they could push buttons."

Reynolds believes that to hold younger workers' attention, organizations will have to consider creating game-like interfaces as part of their communication approach. She says, "We're going to have to think about how to make our communications similar in experience from an experiential standpoint to how those folks have interacted with information and how they've been drawn into things. I think it's going to be much more oriented toward a fun experience through which you learn things."

Face to face

Though Gen Y-ers love technology, they are also very social. According to Reynolds, they want to interact with their peers and older workers as well. This means that organizations need to include face-to-face interactions as part of the communications mix. Younger workers want to meet

in person if it will be more fun for them, or if they'll get more from a personal interaction than from one with technology.

However, there's a catch. Gen Y-ers want things to be efficient, so if it's more efficient or effective to communicate through technology, they want to do it that way. Reynolds says, "They expect you to figure out what's most efficient, and if you do the least efficient they will criticize you."

Mensforth believes one of Smithsonian Enterprises' most important communication vehicles is the daily "Rise and Shine" meeting conducted by floor managers at each of the retail businesses. The Rise and Shines give managers the opportunity to tell staff what's going on in the museum that day, as well as in their specific businesses. They also give staff the opportunity to discuss ideas and concerns.

Plan to communicate

The first step in improving employee communication is developing a strategic communication plan. Such a plan would consider, among other things, organizational objectives, audiences, and messaging.

It's worth the time it takes to create a strategic plan. According to the Towers Watson Communication ROI study, "The value of having a plan certainly is evident when it comes to effective communication. High-performing organizations are two to three times more likely to have a documented communication strategy than low-performing organizations."

It doesn't need to be a hard slog to create an effective employee communication program. As Cineplex's Marshall says, "Employee communication can be very fun. If people fear it, it may be because they haven't rolled up their sleeves and dug into it. Just remember to focus on sharing more information rather than not enough."

Susan Ritchie is a professional writer and strategic communicator who creates thoughtful content for organizations passionate about engaging their employees. She can be reached at Susan@SusanRitchieCommunications.com.

Worldwide LF Theater Inventory

As of May 1, 2010

C = Commercial Standalone
CM = Multiplex
I = Institutional

CT = Theme Park

By Format and Operator Type

	C	CM	CT	I	Total
Africa	8/70				1 1
	15/70		2	1	3
	Total	2		2	4
Asia/Pac	D	2	19		21
	8/70	3		3 20	26
	10/70			1 16	17
	15/70	11	8	2 28	49
Total	16	27	6	64	113
Europe	D		12		12
	8/70	3	5	4 9	21
	15/70	8	19	5 12	44
	Total	11	36	9	77
Middle East	D		1		1
	8/70		1		1
	10/70				1 1
	15/70	2	4		2 8
Total	2	6		3	11
North America	D	1	147		2 150
	8/70	6	4	1 24	35
	15/70	24	62	3 89	178
	Total	31	213	4	115
South America	D	1	1		2
	8/70				1 1
	15/70	1	3		1 5
	Total	2	4		2
World	D	4	180		2 186
	8/70	12	10	8 55	85
	10/70			1 17	18
	15/70	46	98	11 133	287
	Total	62	288	19	207
By 2D / 3D					
	2D	3D			Total
Africa	3	1			4
Asia/Pac	64	49			113
Europe	30	47			77
ME	2	9			11
NA	99	264			363
SA	2	6			8
Total	200	376			576
By Screen					
	Dome	Flat	Conv.		Total
Africa	1	3			4
Asia/Pac	49	64			113
Europe	13	64	3		77
ME	2	9			11
NA	52	309	2		363
SA	2	6			8
Total	119	451	5		576

Bookings: May 2010 by Film

793 bookings of 87 films in 419 theaters

Listings shown in bold face below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close	
AfricAdv	Fort Lauderdale	1/18/08	6/30/10	Berlin CS	3/13/08	12/10		Greece	Guayaquil	3/1/10	2/11	
	Prague CC	7/1/09	6/30/10	Bogota Mal	4/14/10	12/10		HCBTD	Shreveport	4/21/10	4/16/11	
AIA3D	Toronto OP	10/09	5/10/10	Boston NEA	2/16/08	12/10		HeartSon	San Simeon DCI	8/17/96		
AIW	Tempe Har	4/9/10		Bristol	10/23/09	12/31/10		HOTB	Dollywood	3/31/10	12/31/10	
AJ	Roanoke	1/10		Columbus COSI	3/17/10	12/31/10			Hastings	1/25/10	10/10	
Alamo	San Antonio 2D			Copenhagen	4/3/09	12/10		New Orleans		8/29/06		
AlienAdv	Shanghai STM 3D	6/15/09	6/14/10	Galveston	3/18/09	12/10		Poitiers Imax		2/1/10	1/11	
Alps	Charleston WV	3/6/10	8/7/10	Hampton VASC	9/11/09	12/31/10		Sioux Falls		1/24/09	5/22/10	
	Fort Worth	8/8/09	8/7/10	Harrisburg	1/5/10	6/30/10		HTTYD	Albany NY Reg	3/26/10	5/6/10	
	Garza Garcia	1/15/10	5/31/10	Madrid	12/16/09	12/31/10		Alexandria AMC		3/26/10	5/6/10	
	Sioux Falls	6/1/09	5/31/10	Nagoya OT	4/1/10	12/10		Alhambra Reg		3/26/10	5/6/10	
Amazon	Orlando SC	3/12/10	9/11/10	Nuremberg	3/13/08	12/10		Aliso Viejo Reg		3/26/10	5/6/10	
	Sioux Falls	6/1/09	5/31/10	Paris Geo	6/10/09	12/10		Altamonte AMC		3/26/10	5/6/10	
	Spokane RP	8/21/09	9/14/10	Parker	2/6/10	12/31/10		Amsterdam PN		3/26/10	5/6/10	
Animalop	Birmingham AL	5/28/10	11/18/10	Sacramento Imx	9/2/09	12/10		Anaheim		3/26/10	5/13/10	
	Calgary TWS	10/31/09	10/10	San Antonio 3D	8/13/09	12/10		Apple Valley Imx		3/26/10	5/6/10	
	Columbus COSI	9/17/09	7/17/10	Sioux Falls	5/1/10	12/10		Arcadia AMC		3/26/10	5/6/10	
	Fort Worth	11/23/09	11/20/10	DinoAliv	Duluth	11/26/09	6/1/10	Atlantic City		3/26/10	5/6/10	
	Guayaquil	1/1/10	1/1/11	Hong Kong SM	1/1/10	8/10		Auburn Hills AMC		3/26/10	5/6/10	
	Harrisburg	9/8/09	9/10	Melbourne MV	1/1/10	7/1/10		Augusta Reg		3/26/10	5/6/10	
	Little Rock AEC	2/3/10	1/1/11	Mobile	1/13/10	6/30/10		Aventura AMC		3/26/10	5/6/10	
	Louisville SC	11/19/08	6/30/10	Moscow Nes	1/1/10	6/15/10		Baltimore AMC		3/26/10	5/6/10	
	Lucerne	6/1/09	5/31/10	New Orleans	4/1/09	6/30/10		Bangkok		3/26/10	5/6/10	
	Pittsburgh CSC	1/1/10	1/1/11	Portland OMSI	1/1/10	9/1/10		Barakaldo Yel		3/26/10	5/6/10	
	Raleigh	4/7/10	4/9/11	Sioux Falls	6/1/09	5/1/10		Batavia GQT		3/26/10	5/6/10	
	San Diego RHF	12/13/08	12/12/10	Sudbury	2/3/10	9/30/10		Bellevue LSC		3/26/10	5/6/10	
	Sioux Falls	1/23/10	5/21/10	Tampa Cha	3/25/10	3/11		Bensalem AMC		3/26/10	5/6/10	
	Valencia Spn	12/19/09	12/19/10	Des Moines	1/6/10	10/10		Berlin CS		3/26/10	5/6/10	
Arabia3D	Atlanta FMNH	3/17/10	3/11	Kolkata SC	12/15/09	5/15/10		Boise Reg		3/26/10	5/6/10	
	Austin	2/12/10	2/11	Lucknow	5/15/10	11/11		Brooklyn SB Reg		3/26/10	5/6/10	
	Boston MOS	2/24/10	2/11	San Diego RHF	3/1/10	7/10		Buenos Aires NA		3/26/10	5/6/10	
	Denver MNS	2/24/10	2/11	Sioux Falls	6/1/09	5/31/10		Buford Reg		3/26/10	5/6/10	
	Des Moines	4/29/10	4/11	Mumbai	12/15/09	12/10		Burbank AMC		3/26/10	5/6/10	
	Fort Lauderdale	2/12/10	2/11	Oklahoma City SMO	3/1/10	2/11		Calgary Cpx		3/26/10	5/6/10	
	Lubbock	2/19/10	2/11	Sioux Falls	6/1/09	5/31/10		Camarillo Reg		3/26/10	5/6/10	
	Raleigh	2/17/10	2/11	Hutchinson	1/20/10	5/1/10		Cathedral City		4/2/10	5/6/10	
	Richmond SMV	2/14/10	9/18/10	Niagara Can DCI	3/17/10	9/10		Charleston SC SEC		3/26/10	5/6/10	
	Saint Paul SMM	3/17/10	3/11	Sioux Falls	4/1/10	8/1/10		Charlotte Reg		3/26/10	5/6/10	
	San Jose Tech	2/12/10	2/11	FightPil	Chantilly	12/10/04	5/10	Cherry Hill AMC		3/26/10	5/6/10	
ATSOT	Galveston	11/25/09	9/10	Corpus Christi	2/3/05	5/10		Chicago Imx		3/26/10	5/6/10	
Avatar	Milwaukee	3/31/10	5/5/10	Dayton	12/3/04	5/28/10		City of Industry AMC		3/26/10	5/6/10	
	New York KB AMC	4/16/10		McMinnville	3/21/07	5/10		Col Springs Cmk		3/26/10	5/5/10	
	Raleigh	4/23/10	5/20/10	Oklahoma City SMO	12/15/09	8/15/10		Columbia AMC		3/26/10	5/6/10	
	San Antonio 3D	4/21/10		Pensacola	4/11/07	5/10		Columbus ETC AMC		3/26/10	5/6/10	
	Sudbury	4/7/10		Tampa MOSI	9/18/09	5/10		Columbus LTC AMC		3/26/10	5/6/10	
	Tallahassee CLC	4/8/10		Washington NASM	3/11/05	5/10		Concord AMC		3/26/10	5/6/10	
	Victoria DCI	4/30/10		Bogota PA	8/14/09	6/30/10		Council Bluffs Ker		3/26/10	5/6/10	
Beavers	Winnipeg	4/9/10		Budapest CC	5/7/09	6/10		Covina AMC		3/26/10	5/6/10	
Bugs	Pittsburgh CSC	7/22/09	6/30/10	Glasgow	6/6/09	5/31/10		Cupertino AMC		3/26/10	5/6/10	
	Atlanta FMNH	5/28/10	8/28/10	Hastings	10/5/09	5/31/10		Curitiba		3/26/10	5/6/10	
	Birmingham AL	3/13/10	9/10	Kuwait SCK	10/1/08	5/26/10		Dallas Cmk		3/26/10	5/6/10	
	Davenport	4/15/10	3/11	Schenectady	7/1/09	6/30/10		Danvers AMC		3/31/10	5/6/10	
	Durban	11/27/09	6/27/10	Atlanta FMNH	2/12/10	5/2/10		Deer Park Reg		3/26/10	5/6/10	
	Edmonton TWS	10/12/09	6/10	Boston MOS	7/1/09	6/30/10		Denver CC Reg		3/26/10	5/6/10	
	Houston MNS	1/6/10	5/10	Fort Worth	1/19/10	12/31/10		Doha VSM		3/26/10	5/6/10	
	Killeen	2/5/10	5/10	Pittsburgh CSC	6/1/09	5/31/10		Dubai MR		3/26/10	5/6/10	
	Kuwait SCK	11/27/09	5/27/10	Tallahassee CLC	10/16/09	6/10		Dublin Reg		3/26/10	5/6/10	
	Omaha Zoo	5/1/10	10/31/10	Shari				Durban		3/26/10	5/6/10	
	Suzhou SCAC	9/20/09	6/10	Columbus GA	2/19/10	7/31/10		Edina AMC		3/26/10	5/6/10	
CDS	Mexicali	10/1/09	7/31/10	Grand Canyon DCI	11/1/99	12/10		Edmonton Cpx		3/26/10	5/6/10	
	Seattle PSC 2	3/12/10	9/6/10	Albuquerque NMMMH	3/15/09	9/15/10		Eindhoven PN		3/26/10	5/6/10	
CRA	Athens Eug	3/10/10	3/11	Amnevile	6/30/09	6/29/10		El Dorado Hills Reg		3/26/10	5/6/10	
	Guayaquil	3/1/10	2/11	Kansas City Sci	6/3/09	5/30/10		Elizabeth AMC		3/26/10	5/6/10	
	Kolkata SC	5/15/10	11/10	Stockholm	5/15/09	5/14/10		Emeryville AMC		3/26/10	5/6/10	
	Lucknow	12/15/09	5/10	Tijuana	10/16/09	5/10		Escondido Reg		3/26/10	5/6/10	
	Sioux Falls	6/1/09	5/31/10	Melbourne MV	5/13/10	5/26/10		Evansville Sho		3/26/10	5/6/10	
D&W3D	Amnevile	6/1/09	12/10	GP	San Diego RHF	2/2/10	6/10		Fairfield Reg		3/26/10	5/6/10
	Barcelona	12/16/09	12/31/10	GreatNor	Saint Felicien	5/1/09	5/1/10		Fitchburg Ker		3/26/10	5/6/10

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close	
Fort Lauderdale		3/26/10	5/6/10	New York KB AMC		3/26/10	5/6/10		Woodland Hills AMC		3/26/10	5/6/10
Fort Myers Reg		3/26/10	5/6/10	New York LS AMC		3/26/10	5/6/10		Woodridge Cmk		3/26/10	5/6/10
Fresno Reg		3/26/10	5/6/10	Newport AMC		3/31/10	5/6/10		Ypsilanti RMP		3/26/10	5/6/10
Frisco AMC		3/26/10	5/6/10	Noblesville GOT		3/31/10	5/6/10	Hubble3D	Apple Valley Imx		4/22/10	
Garland AMC		3/26/10	5/6/10	Oklahoma City AMC		3/26/10	5/6/10		Baltimore MSC		4/9/10	
Glendale AMC		3/26/10	5/6/10	Olathe AMC		3/26/10	5/6/10		Boston NEA		3/19/10	
Gloucester Cpx		3/26/10	5/6/10	Oldsmar AMC		3/26/10	5/6/10		Chicago Imx		4/23/10	
Grand Rapids Cel		3/26/10	5/6/10	Ontario Reg		3/26/10	5/6/10		Denver MNS		3/19/10	
Graz CX		3/26/10	5/6/10	Orange Park AMC		3/26/10	5/6/10		Glasgow		4/15/10	
Guadalajara Cpl		3/26/10	5/6/10	Orlando AMC		3/26/10	5/6/10		Hampton VASC		3/19/10	
Guatemala City Alb		3/26/10	5/6/10	Orlando P Reg		3/26/10	5/6/10		Hutchinson		3/19/10	
Halifax		3/26/10	5/6/10	Orlando WL Reg		3/26/10	5/6/10		Los Angeles CSC		3/19/10	
Hamilton AMC		3/26/10	5/6/10	Oviedo Yel		3/26/10	5/6/10		Montreal SC		4/7/10	
Hampton AMC		3/26/10	5/6/10	Paramus AMC		3/26/10	5/6/10		Norwalk		3/19/10	
Hampton VASC		3/26/10	5/6/10	Perm		3/26/10	5/6/10		Raleigh		3/19/10	
Harahan AMC		3/26/10	5/6/10	Perth HCL		3/26/10	5/6/10		Sacramento Imx		4/23/10	
Henderson Reg		3/26/10	5/6/10	Phoenix DR AMC		3/26/10	5/6/10		San Diego RHF		3/19/10	
Highlands Ranch AMC		3/26/10	5/6/10	Phoenix DV AMC		3/26/10	5/6/10		Tampa MOSI		4/22/10	
Hodgkins AMC		3/26/10	5/6/10	Portage GOT		3/31/10	5/6/10		Washington NASM		3/19/10	
Homestead AMC		3/26/10	5/6/10	Prague CC		3/26/10	5/6/10	HumanBod	West Nyack Imx		4/21/10	
Hong Kong UA		3/26/10	5/6/10	Providence NA		3/26/10	5/6/10		Jersey City		2/19/10	
Honolulu Reg		3/26/10	5/6/10	Reading JF		3/26/10	5/7/10		Philadelphia		10/14/09	
Hooksett Zya		3/26/10	5/6/10	Reading RCT		3/26/10	5/6/10		Schenectady		7/31/10	
Houston GP AMC		3/26/10	5/6/10	Richmond Cpx		3/26/10	5/6/10	India	Edmonton TWS		8/1/09	
Houston Reg		3/26/10	5/6/10	Rochester Cmk		3/26/10	5/13/10	IronMan2	Albany NY Reg		10/9/09	
Hyderabad		3/26/10	5/6/10	Rockaway AMC		3/26/10	5/6/10		Alexandria AMC		5/7/10	
Independence AMC		3/26/10	5/6/10	Rotterdam PN		3/26/10	5/6/10		Alhambra Reg		5/7/10	
Indianapolis Imx		3/26/10	5/9/10	Saco Zya		3/31/10	5/6/10		Aliso Viejo Reg		5/7/10	
Indianapolis Ker		3/26/10	5/6/10	Sacramento Imx		3/26/10	5/6/10		Altamonte AMC		5/7/10	
Irvine Reg		3/26/10	5/6/10	Saint Louis Weh		3/26/10	5/6/10		Amsterdam PN		4/28/10	
Jacksonville AMC		3/26/10	5/6/10	Saint Paul AMC		3/26/10	5/6/10		Apple Valley Imx		5/7/10	
Juarez Cpl		3/26/10	5/6/10	Saint Petersburg Muv		3/26/10	5/6/10		Arcadia AMC		5/7/10	
Kansas City AMC		3/26/10	5/6/10	Saint Petersburg NA		3/26/10	5/6/10		Atlantic City		5/7/10	
Kennesaw AMC		3/26/10	5/6/10	San Antonio San		3/26/10	5/6/10		Auburn Hills AMC		5/7/10	
Kent AMC		3/26/10	5/6/10	San Diego AMC		3/26/10	5/6/10		Augusta Reg		5/7/10	
Kiev KT		3/26/10	5/6/10	San Diego Reg		3/26/10	5/6/10		Austin		5/7/10	
King of Prussia Reg		3/26/10	5/6/10	San Francisco AMC		3/26/10	5/6/10		Aventura AMC		5/7/10	
Knoxville Reg		3/26/10	5/6/10	San Jose AMC		3/26/10	5/6/10		Baltimore AMC		5/7/10	
Krakow CC		3/26/10	5/6/10	San Jose Rep		3/26/10	5/6/10		Bangkok		4/29/10	
Kuwait 360		3/26/10	5/6/10	Santa Clara AMC		3/26/10	5/6/10		Batavia GOT		5/7/10	
Lacey Reg		3/26/10	5/6/10	Sao Paulo		3/26/10	5/6/10		Beijing UME		5/7/10	
Langley Cpx		3/26/10	5/6/10	Seattle TP Reg		3/26/10	5/6/10		Beijing Wan		5/7/10	
Las Vegas Bre		3/26/10	5/6/10	Simi Valley Reg		3/26/10	5/6/10		Bellevue LSC		5/7/10	
Las Vegas RR Reg		3/26/10	5/6/10	South Barrington AMC		3/26/10	5/6/10		Bensalem AMC		5/7/10	
Las Vegas SA Reg		3/26/10	5/6/10	South Gate Reg		3/26/10	5/6/10		Birmingham UK		5/6/10	
Lincolnshire Reg		3/26/10	5/6/10	South Miami AMC		3/26/10	5/6/10		Boise Reg		5/7/10	
Little Rock DT		3/26/10	5/6/10	Spokane AMC		3/26/10	5/6/10		Boston AMC		5/7/10	
Livonia AMC		3/26/10	5/6/10	Sterling Hts AMC		3/26/10	5/6/10		Brooklyn SB Reg		5/7/10	
Lodz CC		3/26/10	5/6/10	Stockton Reg		3/26/10	5/6/10		Buford Reg		5/7/10	
Long Beach Reg		3/26/10	5/6/10	Stony Brook AMC		3/26/10	5/6/10		Burbank AMC		5/7/10	
Los Angeles CC AMC		3/26/10	5/6/10	Sugar Land AMC		3/26/10	5/6/10		Calgary Cpx		5/7/10	
Los Angeles RMP		3/26/10	5/13/10	Sunrise Reg		3/26/10	5/6/10		Camarillo Reg		5/7/10	
Los Angeles UC AMC		3/26/10	5/6/10	Sydney HCL		3/26/10	5/6/10		Cardiff Ode		5/6/10	
Louisville RMP		3/26/10	5/6/10	Taipei Mir		3/26/10	5/6/10		Changchun Wan		5/7/10	
Malaga Yel		3/26/10	5/6/10	Taipei Vie		3/26/10	5/6/10		Changsha Wan		5/7/10	
Manchester RMP		3/26/10	5/9/10	Tallahassee AMC		3/26/10	5/6/10		Charleston SC SEC		5/7/10	
Manila CC SM		3/26/10	5/6/10	Tampa AMC		3/26/10	5/6/10		Charlotte Reg		5/7/10	
Melbourne HCL		3/26/10	5/6/10	Tarentum Cmk		3/26/10	5/13/10		Cherry Hill AMC		5/7/10	
Melbourne MV		3/26/10	5/6/10	Temecula Reg		3/26/10	5/6/10		Chicago Imx		5/7/10	
Menlyn		3/26/10	5/6/10	Tempe Har		3/26/10	5/6/10		Cincinnati NA		5/7/10	
Mesa DT		3/26/10	5/6/10	Tigard Reg		3/26/10	5/6/10		City of Industry AMC		5/7/10	
Mesquite AMC		3/26/10	5/6/10	Toluca Cpl		3/26/10	5/6/10		Col Springs Cmk		5/7/10	
Methuen AMC		3/26/10	5/6/10	Tomball San		3/26/10	5/6/10		Colleyville		5/6/10	
Mexico City Per Cpl		3/26/10	5/6/10	Toronto Cpx		3/26/10	5/13/10		Columbia AMC		5/7/10	
Mexico City Uni Cpl		3/26/10	5/6/10	Torrance AMC		3/26/10	5/6/10		Columbus ETC AMC		5/7/10	
Midlothian Reg		3/26/10	5/6/10	Tukwila AMC		3/26/10	5/6/10		Columbus LTC AMC		5/7/10	
Mississauga Cpx		3/26/10	5/6/10	Tulsa Cmk		3/26/10	5/6/10		Concord AMC		5/7/10	
Monterrey Cpl		3/26/10	5/6/10	Vienna CX		3/26/10	5/6/10		Council Bluffs Ker		5/7/10	
Montreal Cpx		3/26/10	5/5/10	Virginia Beach AMC		3/26/10	5/6/10		Covina AMC		5/7/10	
Morrow AMC		3/31/10	5/6/10	Warsaw CC		3/26/10	5/6/10		Cupertino AMC		5/7/10	
Moscow NA		3/26/10	5/6/10	Wauwatosa AMC		3/26/10	5/6/10		Daegu CGV		4/29/10	
Nashville Reg		3/26/10	5/6/10	West Nyack Imx		3/26/10	5/6/10		Dallas Cmk		5/7/10	
Natick JF		3/26/10	5/6/10	West Palm Beach Muv		3/26/10	5/6/10		Danvers AMC		5/7/10	
National City AMC		3/26/10	5/6/10	Westminster Orc AMC		3/26/10	5/6/10		Deer Park Reg		5/7/10	
New Brunswick AMC		3/26/10	5/6/10	Westminster Pro AMC		3/26/10	5/6/10		Denver CC Reg		5/6/10	
New Rochelle Reg		3/26/10	5/6/10	Williamsville Reg		3/26/10	5/6/10		Doha VSM		4/30/10	
New York 34 AMC		3/26/10	5/6/10	Woodbridge AMC		3/26/10	5/6/10		Dongguan Wan		5/7/10	
New York Emp AMC		3/26/10	5/9/10	Woodbridge Cpx		3/26/10	5/6/10		Dublin Reg		5/7/10	

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
Durban		4/30/10	5/10	Melbourne MV		4/29/10	5/12/10	Stockton Reg		5/7/10	5/10
Edina AMC		5/7/10	5/10	Menlyn		4/30/10	5/10	Stony Brook AMC		5/7/10	5/10
Edmonton Cpx		5/7/10	5/10	Mesa DT		5/7/10	5/10	Sugar Land AMC		5/7/10	5/10
Eindhoven PN		4/28/10	5/10	Mesquite AMC		5/7/10	5/10	Sunrise Reg		5/7/10	5/10
El Dorado Hills Reg		5/7/10	5/10	Methuen AMC		5/7/10	5/10	Sydney HCL		4/29/10	5/10
Elizabeth AMC		5/7/10	5/10	Mexico City Per Cpl		4/30/10	5/10	Sydney WBS		4/29/10	5/10
Emeryville AMC		5/6/10		Mexico City Uni Cpl		4/30/10	5/10	Taipei Mir		4/30/10	5/10
Escondido Reg		5/7/10	5/10	Midlothian Reg		5/7/10	5/10	Taipei Vie		4/30/10	5/10
Evansville Sho		5/7/10	5/10	Mississauga Cpx		5/7/10	5/10	Tallahassee AMC		5/7/10	5/10
Fairfield Reg		5/7/10	5/10	Monterrey Cpl		4/30/10	5/10	Tampa AMC		5/7/10	5/10
Fitchburg Ker		5/7/10	5/10	Montreal Cpx		5/7/10	5/10	Temecula Reg		5/7/10	5/10
Fort Lauderdale		5/7/10	5/10	Morrow AMC		5/7/10	5/10	Tempe Har		5/7/10	5/10
Fort Myers Reg		5/7/10	5/10	Moscow NA		4/29/10	5/10	Tianjin CFC		5/7/10	5/10
Fresno Reg		5/7/10	5/10	Moscow Nes		4/29/10	5/10	Tigard Reg		5/7/10	5/10
Frisco AMC		5/7/10	5/10	Mumbai		5/7/10	5/10	Toluca Cpl		4/30/10	5/10
Garland AMC		5/7/10	5/10	Nagoya 109		5/7/10	5/10	Tomball San		5/7/10	5/10
Gateshead Ode		5/6/10	5/10	Nashville Reg		5/7/10	5/10	Toronto Cpx		5/7/10	5/10
Glasgow		5/6/10	5/10	Natick JF		5/7/10	5/10	Torrance AMC		5/7/10	5/10
Glendale AMC		5/7/10	5/10	National City AMC		5/7/10	5/10	Tukwila AMC		5/7/10	5/10
Gloucester Cpx		5/7/10	5/10	New Brunswick AMC		5/7/10	5/10	Tulsa Cmk		5/7/10	5/10
Grand Blanc NCG		5/7/10	5/10	New Rochelle Reg		5/7/10	5/10	Ufa ZAO		4/29/10	5/10
Grand Rapids Cel		5/7/10	5/10	New York 34 AMC		5/7/10	5/10	Vienna CX		5/7/10	5/10
Graz CX		5/7/10	5/10	New York KB AMC		5/7/10	5/10	Virginia Beach AMC		5/7/10	5/10
Greenwich Ode		5/6/10	5/10	New York LS AMC		5/7/10	5/10	Wauwatosa AMC		5/7/10	5/10
Guadalajara Cpl		4/30/10	5/10	Newport AMC		5/7/10	5/10	West Nyack Imx		5/7/10	5/10
Guatemala City Alb		4/29/10	5/10	Noblesville GQT		5/7/10	5/10	West Palm Beach Muv		5/7/10	5/10
Gwangju CGV		4/29/10	5/10	Oklahoma City AMC		5/7/10	5/10	Westminster Orc AMC		5/7/10	5/10
Halifax		5/7/10	5/10	Olathe AMC		5/7/10	5/10	Westminster Pro AMC		5/7/10	5/10
Hamilton AMC		5/7/10	5/10	Oldsmar AMC		5/7/10	5/10	White Plains NA		5/7/10	5/10
Hampton AMC		5/7/10	5/10	Ontario Reg		5/7/10	5/10	Williamsville Reg		5/7/10	5/10
Harahan AMC		5/7/10	5/10	Orange Park AMC		5/7/10	5/10	Wimbledon Ode		5/6/10	5/10
Henderson Reg		5/7/10	5/10	Orlando AMC		5/7/10	5/10	Woodbridge AMC		5/7/10	5/10
Highlands Ranch AMC		5/7/10	5/10	Orlando P Reg		5/7/10	5/10	Woodbridge Cpx		5/7/10	5/10
Hodgkins AMC		5/7/10	5/10	Orlando WL Reg		5/7/10	5/10	Woodland Hills AMC		5/7/10	5/10
Homestead AMC		5/7/10	5/10	Osaka 109		5/7/10	5/10	Woodridge Cmk		5/7/10	5/10
Hong Kong BEA		5/7/10	5/10	Paramus AMC		5/7/10	5/10	Wuhan Lark		5/7/10	5/10
Hong Kong UA		5/7/10	5/10	Paris Gau I		4/28/10	5/10	Wuxi BW		5/7/10	5/10
Honolulu Reg		5/7/10	5/10	Perm		4/29/10	5/10	Ypsilanti RMP		5/7/10	5/10
Hooksett Zya		5/7/10	5/10	Perth HCL		4/29/10	5/10	JIAC	Sioux Falls	6/1/09	5/31/10
Houston GP AMC		5/7/10	5/10	Phoenix DR AMC		5/7/10	5/10	JTM	Bradford	9/2/09	3/11
Houston Reg		5/7/10	5/10	Phoenix DV AMC		5/7/10	5/10	Edmonton TWS	3/19/10	3/11	
Ilsan CGV		4/29/10	5/10	Portage GQT		5/7/10	5/10		Menlyn	11/15/09	6/1/10
Independence AMC		5/7/10	5/10	Providence NA		5/7/10	5/10		Paris Geo	10/14/09	10/13/10
Indianapolis Ker		5/7/10	5/10	Quebec		5/7/10	5/10	L&C	Portland OMSI	5/25/10	6/25/10
Irvine Reg		5/7/10	5/10	Reading JF		5/7/10	5/10		Washington NMNH	1/14/10	6/14/10
Jacksonville AMC		5/7/10	5/10	Reading RCT		5/7/10	5/10		Boston MOS	7/1/09	6/30/10
Juarez Cpl		4/30/10	5/10	Richmond Cpx		5/6/10			Charleston WV	10/6/07	12/10
Kansas City AMC		5/6/10		Riverside AMC		5/7/10	5/10		Corpus Christi		1/10
Kaohsiung Vie		4/30/10	5/10	Rockaway AMC		5/7/10	5/10		Fort Worth	4/23/10	12/31/10
Kawasaki 109		5/7/10	5/10	Rotterdam PN		4/28/10	5/10		Memphis Pink	3/10/10	11/12/10
Kennesaw AMC		5/6/10		Saco Zya		5/7/10	5/10		Pittsburgh CSC	6/1/09	5/31/10
Kent AMC		5/7/10	5/10	Sacramento Imx		5/7/10	5/10		Raleigh	9/4/09	5/10
Kiev KT		4/29/10	5/10	Saint Louis Weh		5/7/10	5/10		Sioux Falls	6/1/09	5/31/10
King of Prussia Reg		5/7/10	5/10	Saint Paul AMC		5/7/10	5/10	LivingSe	Mumbai	12/15/09	12/10
Knoxville Reg		5/7/10	5/10	Saint Petersburg Muv		5/7/10	5/10		Sioux Falls	6/1/09	5/31/10
Kunming		5/7/10	5/10	Saint Petersburg NA		4/29/10	5/10	LOLL	Loch Lomond	7/24/02	
Kuwait 360		5/7/10	5/10	San Antonio San		5/7/10	5/10	LW	Corsicana	1/15/10	12/18/10
Lacey Reg		5/7/10	5/10	San Diego AMC		5/7/10	5/10		Hibbing	12/4/09	12/4/10
Langley Cpx		5/6/10		San Diego Reg		5/7/10	5/10	MagDes	Ahmedabad	5/25/09	5/24/10
Lansing Cel		5/7/10	5/10	San Francisco AMC		5/7/10	5/10	MOE	Cairo EMA	3/1/10	2/28/11
Las Vegas Bre		5/7/10	5/10	San Jose AMC		5/7/10	5/10		Dongguan STM	12/28/09	12/10
Las Vegas RR Reg		5/7/10	5/10	San Jose Rep		5/7/10	5/10		Sioux Falls	6/1/09	5/31/10
Las Vegas SA Reg		5/7/10	5/10	Sandy II		5/7/10	5/10	MOF	McMinnville	10/1/08	9/12/10
Lincolnshire Reg		5/7/10	5/10	Santa Clara AMC		5/7/10	5/10		Pensacola	11/8/96	
Little Rock DT		5/7/10	5/10	Seattle PSC 2		5/7/10	5/10		Syracuse	1/6/10	9/10
Livonia AMC		5/7/10	5/10	Seattle TP Reg		5/7/10	5/10	MOTGL	Detroit SC	7/31/08	7/31/10
London BFI		5/6/10	5/10	Seoul CGV		4/29/10	5/10		Gatineau	6/6/08	6/10/10
Long Beach Reg		5/7/10	5/10	Seoul Wanah CGV		4/29/10	5/10		Grand Rapids Cel	2/12/10	1/11
Los Angeles CC AMC		5/7/10	5/10	Shanghai PC		5/7/10	5/10		Jersey City	11/13/09	6/10
Los Angeles RMP		5/7/10	5/10	Shobu 109		5/7/10	5/10		New York AMNH	1/13/10	7/2/10
Los Angeles UC AMC		5/7/10	5/10	Simi Valley Reg		5/7/10	5/10		Norwalk	1/15/10	10/14/10
Louisville RMP		5/7/10	5/10	Simpsonville GE		5/7/10	5/10		Pittsburgh CSC	8/26/09	8/10
Manchester Ode		5/6/10	5/10	South Barrington AMC		5/7/10	5/10		Richmond SMV	1/23/10	6/18/10
Manchester RMP		5/7/10	5/10	South Gate Reg		5/7/10	5/10		Rochester MSC	4/17/10	4/11
Manila CC SM		4/30/10	5/10	South Miami AMC		5/7/10	5/10	MOTN	Charleston WV	11/09	5/3/10
Manila NE SM		4/30/10	5/10	Southampton		4/30/10	5/10		Little Rock AEC	3/15/10	3/14/11
McLean AMC		5/7/10	5/10	Spokane AMC		5/7/10	5/10	MTTM	Alamogordo	11/4/09	7/31/10
Melbourne HCL		4/29/10	5/10	Sterling Hts AMC		5/7/10	5/10		Birmingham AL	1/6/10	5/31/10

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
Mummie3D	Louisville SC	4/1/10	11/10	SeaRex	Hong Kong SM	3/1/10	9/10	VanGogh	Saint Louis SC	3/10/10	9/6/10
	Taichung ST	1/1/10	1/1/11		Jackson MS	6/1/09	5/30/10		Sydney WBS	2/19/10	2/18/11
	Charleston WV	11/1/09	5/3/10		Lucerne	3/4/10	3/3/11		Tampa MOSI	3/5/10	8/10
	Davenport	2/5/10	6/20/10		San Antonio 3D	8/13/09	8/14/10		Vancouver Imx	3/26/10	2/11
	Leon Exp	12/1/09	6/30/10		Shreveport	1/20/10	1/3/11		Virginia Beach AMSC	2/24/10	6/10
	Quebec	10/28/09	12/1/10		Singapore DC	5/1/10	7/31/10		Montreal SC	1/13/10	7/10
	Sioux Falls	6/1/09	5/1/10		Stockholm	5/16/08	12/10		Regina	2/5/10	5/1/10
	Sydney WBS	9/2/09	5/1/10		Boston NEA	5/28/10	12/10		Richmond SMV	5/1/10	4/11
Mummies	Toluca MCIM	4/15/10	10/30/10		Lehi	5/28/10	12/10	Vikings	Stockholm	3/1/10	10/10
	Winnipeg	9/12/09	9/10		Myrtle Beach DCI	5/28/10	12/10		Sudbury	4/7/10	10/10
	Guayaquil	2/1/10	10/1/10		Zion	5/28/10	12/10		Hutchinson	1/20/10	6/10
	Hong Kong SM	2/1/10	8/10		Alamogordo	1/2/09	12/10		Menlyn	11/21/09	6/30/10
	Milwaukee	1/27/10	6/10		Budapest CC	4/22/10	12/10		Pittsburgh CSC	11/20/09	6/30/10
	Roanoke	1/10			Fort Worth	3/3/10	12/10		Vulcania	2/22/02	
	Tampa Cha	3/25/10	3/11		Gatineau	3/1/10	12/10		WATE	6/1/97	
	Aguascalientes	4/15/10	11/1/10		Hampton VASC	9/11/09	12/10		WildOcea	Albany GA	1/15/10
MysticInd	Jersey City	3/24/10	9/7/10		Hartberg	3/5/09	12/10		Albuquerque NMMMH	3/1/10	9/30/10
	Orlando SC	2/13/10	5/30/10		Monterey CA	1/9/09	12/10		Atlantic City	3/1/10	6/15/10
	NASCAR	Daytona Beach	4/15/04		Nagoya OT	10/1/09	12/13/10		Bradford	5/7/10	10/31/10
	ND	New Delhi ICC			Orlando SC	9/19/09	12/10		Chattanooga	3/3/10	12/31/10
	Niagara	Niagara Can DCI	7/1/86		Phoenix ASC	6/3/09	12/10		Davenport	1/13/10	6/30/10
	OM	Niagara NY DCI	5/1/07		Saint Augustine	1/20/10	12/31/10		Duluth	3/22/10	11/10
	OW3D	Victoria DCI	1/15/10	8/14/10	Raleigh	5/21/10	6/17/10		Galveston	6/17/09	9/10
	Bristol	4/1/10	12/10	SM3	West Palm Beach Muvl	9/14/07	9/22	Houston MNS	2/1/10	7/1/10	
Ozarks	Galveston	3/17/10	6/10	SupeSpee	Hague	3/22/10	6/21/10	Karlshamn	2/15/10	10/10	
	Katowice CC	1/15/09	6/30/10	TBAA	Oakland	1/10	Lubbock	8/15/09	5/1/10		
	Lehi II	12/1/09	6/30/10	ToFly	Warner Robins	7/92	Milwaukee	10/2/09	6/10		
	Nuremberg	12/1/09	6/30/10	TR	Washington NASM	7/1/76	Myrtle Beach DCI	3/24/10	3/11		
	Poznan CC	10/16/09	12/31/10	San Jose Tech	5/29/10	6/30/10	San Antonio 3D	4/7/10	11/10		
	Branson	1/93	12/10	U23D	Gatineau	3/1/10	5/31/10	Spokane RP	5/28/10		
	Melbourne MV	5/27/10	6/17/10	UnderSea	Raleigh	2/13/09		Syracuse	2/13/10	6/10	
	Pulse	Victoria DCI	2/19/10	6/2/10	Boston NEA	2/12/10	8/12/10	Tampa Cha	3/25/10	3/11	
RATW	Atlanta FMNH	4/16/10	11/15/10	UWT3D	Chicago MSI	2/26/10	10/26/10	Toronto OP	4/26/10	10/30/10	
	Sioux Falls	6/1/09	5/1/10	Dearborn	2/17/10	2/14/11	Valencia Spn	9/30/09	5/30/10		
	Victoria DCI	9/18/09	6/30/10	Galveston	5/21/10	11/21/10	Winnipeg	1/8/10	2/10/11		
	Rheged	Penrith	7/1/00	Garza Garcia	3/25/10	8/10	Zion I	7/6/09	6/30/10		
	SAA	Louisville SC	9/16/09	5/10	Los Angeles CSC	2/12/10	8/31/10	Wolves	Lubbock	12/18/09	6/18/10
	SC	Sioux Falls	1/26/10	5/31/10	Melbourne MV	2/19/10	2/11	WS3D	Kenner	7/1/09	6/30/10
	SeaMonst	Pensacola	11/1/09	10/10	Menlyn	3/1/10	6/1/10	ZionCany	Zion I	5/24/94	
	Cleveland	11/2/09	5/10	Monterey CA	2/12/10	2/14/11					
	Denver MNS	9/18/09	6/30/10	Myrtle Beach DCI	3/24/10	9/19/10					

May 2010 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close	
Atlantic City	Bugs	5/28/10	8/28/10	Birmingham AL	Berlin CS	D&W3D	3/13/08	12/10	Birmingham UK	FON	3/26/10	5/6/10
	FON	2/12/10	5/2/10		RATW	4/16/10	11/15/10	Animalop	5/28/10	11/18/10		
	RATTW	4/16/10	11/15/10		HTTYD	3/26/10	5/6/10	Bugs	3/13/10	9/10		
	HTTYD	3/26/10	5/6/10		IronMan2	5/7/10	5/10	MTTM	1/6/10	5/31/10		
	IronMan2	5/7/10	5/10		WildOcea	3/1/10	6/15/10	IronMan2	5/6/10	5/10		
	GCA	3/15/09	9/15/10		HTTYD	3/26/10	5/6/10	Bogota Mal	D&W3D	4/14/10		
	WildOcea	3/1/10	9/30/10		IronMan2	5/7/10	5/10	Bogota PA	FMTTM	8/14/09		
	Alexandria AMC	HTTYD	3/26/10		HTTYD	3/26/10	5/6/10	Boise Reg	HTTYD	3/26/10		
Aventura AMC	Austin	IronMan2	5/7/10	Boston AMC	IronMan2	5/7/10	5/10	IronMan2	5/7/10	5/10		
	IronMan2	5/7/10	5/10		Arabia3D	2/12/10	2/11	IronMan2	5/7/10	5/10		
	HTTYD	3/26/10	5/6/10		IronMan2	5/7/10	5/10	Boston MOS	Arabia3D	2/24/10		
	IronMan2	5/7/10	5/10		HTTYD	3/26/10	5/6/10	FON	7/1/09	6/30/10		
	HTTYD	3/26/10	5/6/10		HTTYD	3/26/10	5/6/10	L&C	7/1/09	6/30/10		
	IronMan2	5/7/10	5/10		HTTYD	3/26/10	5/6/10	D&W3D	2/16/08	12/10		
	HTTYD	3/26/10	5/6/10		IronMan2	5/7/10	5/10	Hubble3D	3/19/10			
	IronMan2	5/7/10	5/10		Bubble3D	4/9/10		SeaRex	5/28/10	12/10		
Barakaldo Yel	Bangkok	HTTYD	3/26/10	Bradford	UWT3D	UWT3D	2/12/10	8/12/10	Branson	HTTYD	2/12/10	
	HTTYD	3/26/10	5/6/10		HTTYD	4/29/10	5/10	JTM	9/2/09	3/11		
	HTTYD	3/26/10	5/13/10		Barcelona	D&W3D	12/16/09	12/31/10	WildOcea	5/7/10		
	HTTYD	3/26/10	5/6/10		HTTYD	3/26/10	5/6/10	OW3D	4/1/10	12/10		
	HTTYD	4/22/10			HTTYD	3/26/10	5/6/10	HTTYD	3/26/10	5/6/10		
	HTTYD	4/28/10	5/10		HTTYD	4/28/10	5/10	IronMan2	5/7/10	5/10		
	HTTYD	3/26/10	5/13/10		HTTYD	3/26/10	5/6/10	FMTTM	5/7/09	6/10		
	HTTYD	3/26/10	5/6/10		HTTYD	4/29/10	5/10	Sharks3D	4/22/10	12/10		
Bensalem AMC	Beijing UME	IronMan2	5/7/10	Buenos Aires NA	HTTYD	HTTYD	3/26/10	5/6/10	Buford Reg	HTTYD	3/26/10	
	Beijing Wan	IronMan2	5/7/10		HTTYD	3/26/10	5/6/10	HTTYD	HTTYD	3/26/10		
	HTTYD	3/26/10	5/6/10		HTTYD	4/29/10	5/10	HTTYD	HTTYD	3/26/10		
	HTTYD	4/22/10			HTTYD	3/26/10	5/6/10	HTTYD	HTTYD	3/26/10		
	HTTYD	5/7/10	5/10		HTTYD	4/29/10	5/10	HTTYD	HTTYD	3/26/10		
	HTTYD	3/26/10	5/6/10		HTTYD	3/26/10	5/6/10	HTTYD	HTTYD	3/26/10		
	HTTYD	5/7/10	5/10		HTTYD	4/29/10	5/10	HTTYD	HTTYD	3/26/10		
	HTTYD	3/17/10	3/11		HTTYD	3/26/10	5/6/10	HTTYD	HTTYD	3/26/10		

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close			
Burbank AMC	IronMan2	5/7/10	5/10	Detroit SC	MOTGL	7/31/08	7/31/10	Greenwich Ode	IronMan2	5/7/10	5/10			
	HTTYD	3/26/10	5/6/10	Doha VSM	HTTYD	3/26/10	5/6/10		IronMan2	5/6/10	5/10			
	IronMan2	5/7/10	5/10	Dollywood	IronMan2	4/30/10	5/10		Guadalajara Cpl	3/26/10	5/6/10			
Cairo EMA	MOE	3/1/10	2/28/11	Dongguan STM	HeartSon	3/31/10	12/31/10	Guatemala City Alb	IronMan2	4/30/10	5/10			
Calgary Cpx	HTTYD	3/26/10	5/6/10	Dongguan Wan	IronMan2	5/7/10	5/10		HTTYD	3/26/10	5/6/10			
Calgary TWS	Animalop	10/31/09	10/10	Dubai MR	HTTYD	3/26/10	5/6/10		IronMan2	4/29/10	5/10			
Camarillo Reg	HTTYD	3/26/10	5/6/10	Dublin Reg	HTTYD	3/26/10	5/6/10	Guayaquil	Animalop	1/1/10	1/1/11			
Cardiff Ode	IronMan2	5/6/10	5/10	Duluth	DinoAliv	11/26/09	6/1/10	Gwangju CGV	IronMan2	4/29/10	5/10			
Cathedral City	HTTYD	4/2/10	5/6/10		WildOcea	3/22/10	11/10	Hague	SupeSpee	3/22/10	6/21/10			
Changchun Wan	IronMan2	5/7/10	5/10	Durban	Bugs	11/27/09	6/27/10	Halifax	HTTYD	3/26/10	5/6/10			
Changsha Wan	IronMan2	5/7/10	5/10	Edina AMC	HTTYD	3/26/10	5/6/10	IronMan2	5/7/10	5/10				
Chantilly	FightPil	12/10/04	5/10		IronMan2	4/30/10	5/10	Hamilton AMC	HTTYD	3/26/10	5/6/10			
Charleston SC SEC	HTTYD	3/26/10	5/6/10		HTTYD	3/26/10	5/6/10	Hampton AMC	HTTYD	3/26/10	5/6/10			
Charleston WV	IronMan2	5/7/10	5/10	Edmonton Cpx	HTTYD	3/26/10	5/6/10	IronMan2	5/7/10	5/10				
	Alps	3/6/10	8/7/10	Edmonton TWS	IronMan2	5/7/10	5/10	Hampton VASC	D&W3D	9/11/09	12/31/10			
	L&C	10/6/07	12/10		Bugs	10/12/09	6/10		HTTYD	3/26/10	5/6/10			
	MOTN	11/09	5/3/10		India	10/9/09	10/9/10		Bubble3D	3/19/10				
Charlotte Reg	Mummie3D	11/1/09	5/3/10		JTM	3/19/10	3/11		Sharks3D	9/11/09	12/10			
	HTTYD	3/26/10	5/6/10	Eindhoven PN	HTTYD	3/26/10	5/6/10	Harahan AMC	HTTYD	3/26/10	5/6/10			
Chattanooga	WildOcea	3/3/10	12/31/10	El Dorado Hills Reg	IronMan2	4/28/10	5/10	Harrisburg	IronMan2	5/7/10	5/10			
Cherry Hill AMC	HTTYD	3/26/10	5/6/10	Elizabeth AMC	HTTYD	3/26/10	5/6/10	Hartberg	Animalop	9/8/09	9/10			
Chicago Imx	IronMan2	5/7/10	5/10	Emeryville AMC	HTTYD	3/26/10	5/6/10	Hastings	D&W3D	1/5/10	6/30/10			
	HTTYD	3/26/10	5/6/10	IronMan2	5/6/10			Hartberg	Sharks3D	3/5/09	12/10			
	Hubble3D	4/23/10		Escondido Reg	HTTYD	3/26/10	5/6/10	Hastings	FMTM	10/5/09	5/31/10			
	IronMan2	5/7/10	5/10	Evansville Sho	IronMan2	5/7/10	5/10		HOTB	1/25/10	10/10			
Chicago MSI	UWT3D	2/26/10	10/26/10	Fairfield Reg	HTTYD	3/26/10	5/6/10	Henderson Reg	HTTYD	3/26/10	5/6/10			
Cincinnati NA	IronMan2	5/7/10	5/10		IronMan2	5/7/10	5/10		IronMan2	5/7/10	5/10			
City of Industry AMC	HTTYD	3/26/10	5/6/10		Evansville Sho	HTTYD	3/26/10	5/6/10	Hibbing	Animalop	9/8/09	9/10		
Cleveland	SeaMonst	11/2/09	5/10		IronMan2	5/7/10	5/10	Highlands Ranch AMC	LW	12/4/09	12/4/10			
Col Springs Cmk	HTTYD	3/26/10	5/5/10	Fairfield Reg	HTTYD	3/26/10	5/6/10	Hodgkins AMC	HTTYD	3/26/10	5/6/10			
Colleyville	IronMan2	5/6/10			IronMan2	5/7/10	5/10	Homestead AMC	IronMan2	5/7/10	5/10			
Columbia AMC	HTTYD	3/26/10	5/6/10	Fitchburg Ker	HTTYD	3/26/10	5/6/10	Homestead AMC	HTTYD	3/26/10	5/6/10			
Columbus COSI	IronMan2	5/7/10	5/10	Fort Lauderdale	AfricAdv	1/18/08	6/30/10	Hong Kong BEA	IronMan2	5/7/10	5/10			
Columbus ETC AMC	Animalop	9/17/09	7/17/10		Arabia3D	2/12/10	2/11	Hong Kong SM	IronMan2	5/7/10	5/10			
	D&W3D	3/17/10	12/31/10		HTTYD	3/26/10	5/6/10		Hong Kong UA	HTTYD	3/26/10	5/6/10		
	HTTYD	3/26/10	5/6/10		IronMan2	5/7/10	5/10		Honolulu Reg	HTTYD	3/26/10	5/6/10		
	IronMan2	5/7/10	5/10		HTTYD	3/26/10	5/6/10		Hooksett Zya	HTTYD	3/26/10	5/6/10		
Columbus GA	GC	2/19/10	7/31/10		IronMan2	5/7/10	5/10		IronMan2	5/7/10	5/10			
Columbus LTC AMC	HTTYD	3/26/10	5/6/10		Alps	8/8/09	8/7/10		Houston GP AMC	HTTYD	3/26/10	5/6/10		
Concord AMC	IronMan2	5/7/10	5/10		Animalop	11/23/09	11/20/10		IronMan2	5/7/10	5/10			
Copenhagen	D&W3D	4/3/09	12/10		FON	1/19/10	12/31/10		Houston MNS	HTTYD	3/26/10	5/6/10		
Corpus Christi	FightPil	2/3/05	5/10		L&C	4/23/10	12/31/10		IronMan2	5/7/10	5/10			
	L&C	1/10		Fresno Reg	HTTYD	3/26/10	5/6/10		Houston Reg	HTTYD	3/26/10	5/6/10		
Corsicana	LW	1/15/10	12/18/10		IronMan2	5/7/10	5/10		Hutchinson	Extreme	1/20/10	5/1/10		
Council Bluffs Ker	HTTYD	3/26/10	5/6/10		HTTYD	3/26/10	5/6/10			Hubble3D	3/19/10			
	IronMan2	5/7/10	5/10		IronMan2	5/7/10	5/10			Vikings	1/20/10	6/10		
Covina AMC	HTTYD	3/26/10	5/6/10		Galveston	ATSOT	11/25/09	9/10		Hyderabad	HTTYD	3/26/10	5/6/10	
Cupertino AMC	IronMan2	5/7/10	5/10		D&W3D	3/18/09	12/10		Ilsan CGV	IronMan2	4/29/10	5/10		
	HTTYD	3/26/10	5/6/10		OW3D	3/17/10	6/10		Independence AMC	HTTYD	3/26/10	5/6/10		
	IronMan2	5/7/10	5/10		UWT3D	5/21/10	11/21/10		IronMan2	5/7/10	5/10			
	HTTYD	3/26/10	5/6/10		WildOcea	6/17/09	9/10		IronMan2	5/7/10	5/10			
	IronMan2	5/7/10	5/10		Garland AMC	HTTYD	3/26/10	5/6/10		IronMan2	5/7/10	5/10		
Curitiba	HTTYD	3/26/10	5/6/10		IronMan2	5/7/10	5/10		IronMan2	5/7/10	5/10			
Daegu CGV	IronMan2	4/29/10	5/10		Garza Garcia	Alps	1/15/10	5/31/10		IronMan2	5/7/10	5/10		
Dallas Cmk	HTTYD	3/26/10	5/6/10		HTTYD	3/25/10	8/10		IronMan2	5/7/10	5/10			
Danvers AMC	IronMan2	5/7/10	5/10		Gateshead Ode	IronMan2	5/6/10	5/10		IronMan2	5/7/10	5/10		
Davenport	HTTYD	3/31/10	5/6/10		Gatineau	MOTGL	6/6/08	6/10/10		IronMan2	5/7/10	5/10		
	IronMan2	5/7/10	5/10			Sharks3D	3/1/10	12/10		IronMan2	5/7/10	5/10		
	Bugs	4/15/10	3/11			U23D	3/1/10	5/31/10		IronMan2	5/7/10	5/10		
	Mummie3D	2/5/10	6/20/10		Glasgow	FMTTMM	6/6/09	5/31/10		Irvine Reg	HTTYD	3/26/10	5/6/10	
	WildOcea	1/13/10	6/30/10			Hubble3D	4/15/10			Jackson MS	IronMan2	5/7/10	5/10	
	FightPil	12/3/04	5/28/10			IronMan2	5/6/10	5/10		Jacksonville AMC	SeaMonst	6/1/09	5/30/10	
	NASCAR	4/15/04				HTTYD	3/26/10	5/6/10			HTTYD	3/26/10	5/6/10	
	UWT3D	2/17/10	2/14/11			IronMan2	5/7/10	5/10			IronMan2	5/7/10	5/10	
	Deer Park Reg	HTTYD	3/26/10	5/6/10						Jersey City	HumanBod	2/19/10	6/30/10	
	IronMan2	5/7/10	5/10								MOTGL	11/13/09	6/10	
Denver CC Reg	HTTYD	3/26/10	5/6/10								MysticInd	3/24/10	9/7/10	
	IronMan2	5/6/10										HTTYD	3/26/10	5/6/10
Denver MNS	Arabia3D	2/24/10	2/11								IronMan2	4/30/10	5/10	
	Hubble3D	3/19/10									Kansas City AMC	HTTYD	3/26/10	5/6/10
	SeaMonst	9/18/09	6/30/10								IronMan2	5/6/10		
Des Moines	Arabia3D	4/29/10	4/11								Kansas City Sci	GCA	6/3/09	5/30/10
	Dolphins	1/6/10	10/10								Kaohsiung Vie	IronMan2	4/30/10	5/10

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Karlshamn	WildOcea	2/15/10	10/10	Manila NE SM	IronMan2	4/30/10	5/10		HTTYD	3/26/10	5/6/10
Katoomba	WATE	6/1/97		McLean AMC	IronMan2	5/7/10	5/10		IronMan2	5/7/10	5/10
Katowice CC	OW3D	1/15/09	6/30/10	McMinnville	FightPil	3/21/07	5/10	New York LS AMC	HTTYD	3/26/10	5/6/10
Kawasaki 109	IronMan2	5/7/10	5/10		MOF	10/1/08	9/12/10		IronMan2	5/7/10	5/10
Kenner	WS3D	7/1/09	6/30/10	Melbourne HCL	HTTYD	3/26/10	5/6/10	Newport AMC	HTTYD	3/31/10	5/6/10
Kennesaw AMC	HTTYD	3/26/10	5/6/10		IronMan2	4/29/10	5/10		IronMan2	5/7/10	5/10
	IronMan2	5/6/10		Melbourne MV	DinoAliv	1/1/10	7/1/10	Niagara Can DCI	Extreme	3/17/10	9/10
Kent AMC	HTTYD	3/26/10	5/6/10		GOTA	5/13/10	5/26/10		Niagara	7/1/86	
	IronMan2	5/7/10	5/10		HTTYD	3/26/10	5/6/10	Niagara NY DCI	Niagara	5/1/07	
Kiev KT	HTTYD	3/26/10	5/6/10		IronMan2	4/29/10	5/12/10	Noblesville GQT	HTTYD	3/31/10	5/6/10
	IronMan2	4/29/10	5/10		POP	5/27/10	6/17/10		IronMan2	5/7/10	5/10
Killeen	Bugs	2/5/10	5/10	Memphis Pink	UWT3D	2/19/10	2/11	Norwalk	Hubble3D	3/19/10	10/14/10
King of Prussia Reg	HTTYD	3/26/10	5/6/10	Menlyn	L&C	3/10/10	11/12/10		MOTGL	1/15/10	10/14/10
	IronMan2	5/7/10	5/10		HTTYD	3/26/10	5/6/10	Nuremberg	D&W3D	3/13/08	12/10
Knoxville Reg	HTTYD	3/26/10	5/6/10		IronMan2	4/30/10	5/10		OW3D	12/1/09	6/30/10
	IronMan2	5/7/10	5/10		JTM	11/15/09	6/1/10	Oakland	TBAA	1/10	
Kolkata SC	CRA	5/15/10	11/10		UWT3D	3/1/10	6/1/10	Oklahoma City AMC	HTTYD	3/26/10	5/6/10
	Dolphins	12/15/09	5/15/10		VOTDS	11/21/09	6/30/10		IronMan2	5/7/10	5/10
Krakow CC	HTTYD	3/26/10	5/6/10	Mesa DT	HTTYD	3/26/10	5/6/10	Oklahoma City SMO	Everest	3/1/10	2/11
Kunming	IronMan2	5/7/10	5/10		IronMan2	5/7/10	5/10		FightPil	12/15/09	8/15/10
Kuwait 360	HTTYD	3/26/10	5/6/10	Mesquite AMC	HTTYD	3/26/10	5/6/10	Olathe AMC	HTTYD	3/26/10	5/6/10
	IronMan2	5/7/10	5/10		IronMan2	5/7/10	5/10		IronMan2	5/7/10	5/10
Kuwait SCK	Bugs	11/27/09	5/27/10	Methuen AMC	HTTYD	3/26/10	5/6/10	Oldsmar AMC	HTTYD	3/26/10	5/6/10
	FMTTM	10/1/08	5/26/10		IronMan2	5/7/10	5/10		IronMan2	5/7/10	5/10
Lacey Reg	HTTYD	3/26/10	5/6/10	Mexicali	CDS	10/1/09	7/31/10	Omaha Zoo	Bugs	5/1/10	10/31/10
	IronMan2	5/7/10	5/10	Mexico City Per Cpl	HTTYD	3/26/10	5/6/10	Ontario Reg	HTTYD	3/26/10	5/6/10
Langley Cpx	HTTYD	3/26/10	5/6/10		IronMan2	4/30/10	5/10	IronMan2	5/7/10	5/10	
	IronMan2	5/6/10		Mexico City Uni Cpl	HTTYD	3/26/10	5/6/10	Orange Park AMC	HTTYD	3/26/10	5/6/10
Lansing Cel	IronMan2	5/7/10	5/10		IronMan2	4/30/10	5/10		IronMan2	5/7/10	5/10
Las Vegas Bre	HTTYD	3/26/10	5/6/10	Midlothian Reg	HTTYD	3/26/10	5/6/10	Orlando AMC	HTTYD	3/26/10	5/6/10
	IronMan2	5/7/10	5/10		IronMan2	5/7/10	5/10		IronMan2	5/7/10	5/10
Las Vegas RR Reg	HTTYD	3/26/10	5/6/10	Milwaukee	Avatar	3/31/10	5/5/10	Orlando P Reg	HTTYD	3/26/10	5/6/10
	IronMan2	5/7/10	5/10		Mummies	1/27/10	6/10		IronMan2	5/7/10	5/10
Las Vegas SA Reg	HTTYD	3/26/10	5/6/10	Mississauga Cpx	WildOcea	10/2/09	6/10	Orlando SC	Amazon	3/12/10	9/11/10
	IronMan2	5/7/10	5/10		HTTYD	3/26/10	5/6/10		MysticInd	2/13/10	5/30/10
Lehi	SeReX	5/28/10	12/10		IronMan2	5/7/10	5/10		Sharks3D	9/19/09	12/10
Lehi II	OW3D	12/1/09	6/30/10	Mobile	DinoAliv	1/13/10	6/30/10	Orlando WL Reg	HTTYD	3/26/10	5/6/10
Leon Exp	Mummie3D	12/1/09	6/30/10	Monterey CA	Sharks3D	1/9/09	12/10		IronMan2	5/7/10	5/10
Lincolnshire Reg	HTTYD	3/26/10	5/6/10	Monterrey Cpl	UWT3D	2/12/10	2/14/11		IronMan2	5/7/10	5/10
Little Rock AEC	IronMan2	5/7/10	5/10		HTTYD	3/26/10	5/6/10	Osaka 109	HTTYD	3/26/10	5/6/10
	Animalop	2/3/10	1/1/11	Montreal Cpx	IronMan2	4/30/10	5/10	Oviedo Yel	HTTYD	3/26/10	5/6/10
Little Rock DT	MOTN	3/15/10	3/14/11		HTTYD	3/26/10	5/5/10	Paramus AMC	HTTYD	3/26/10	5/6/10
	IronMan2	5/7/10	5/10	Montreal SC	IronMan2	5/7/10	5/10	IronMan2	5/7/10	5/10	
Livonia AMC	HTTYD	3/26/10	5/6/10		Hubble3D	4/7/10		Paris Gau I	IronMan2	4/28/10	5/10
	IronMan2	5/7/10	5/10	Morrow AMC	VanGogh	1/13/10	7/10	Paris Geo	D&W3D	6/10/09	12/10
Loch Lomond	LOLL	7/24/02			HTTYD	3/31/10	5/6/10	Parker	JTM	10/14/09	10/13/10
Lodz CC	HTTYD	3/26/10	5/6/10		IronMan2	5/7/10	5/10	Penrith	D&W3D	2/6/10	12/31/10
London BFI	IronMan2	5/6/10	5/10	Moscow NA	HTTYD	3/26/10	5/6/10	Pensacola	Rheged	7/1/00	
Long Beach Reg	HTTYD	3/26/10	5/6/10		IronMan2	4/29/10	5/10		FightPil	4/11/07	5/10
	IronMan2	5/7/10	5/10	Moscow Nes	DinoAliv	1/1/10	6/15/10		MOF	11/8/96	
Los Angeles CC AMC	HTTYD	3/26/10	5/6/10		IronMan2	4/29/10	5/10	Perm	SC	11/11/09	10/10
	IronMan2	5/7/10	5/10	Mumbai	IronMan2	5/7/10	5/10		HTTYD	3/26/10	5/6/10
Los Angeles CSC	Hubble3D	3/19/10			Everest	12/15/09	12/10		IronMan2	4/29/10	5/10
	UWT3D	2/12/10	8/31/10	Myrtle Beach DCI	LivingSe	12/15/09	12/10		IronMan2	4/29/10	5/10
Los Angeles RMP	HTTYD	3/26/10	5/13/10		SeaReX	5/28/10	12/10	Philadelphia	HumanBod	10/14/09	10/10
	IronMan2	5/7/10	5/10		UWT3D	3/24/10	9/19/10	Phoenix ASC	Sharks3D	6/3/09	12/10
Los Angeles UC AMC	HTTYD	3/26/10	5/6/10	Nagoya 109	WildOcea	3/24/10	3/11	Phoenix DR AMC	HTTYD	3/26/10	5/6/10
	IronMan2	5/7/10	5/10	Nagoya OT	IronMan2	5/7/10	5/10	IronMan2	5/7/10	5/10	
Louisville RMP	HTTYD	3/26/10	5/6/10		D&W3D	4/1/10	12/10	Phoenix DV AMC	HTTYD	3/26/10	5/6/10
	IronMan2	5/7/10	5/10	Nashville Reg	Sharks3D	10/1/09	12/13/10		IronMan2	5/7/10	5/10
Louisville SC	Animalop	11/19/08	6/30/10		HTTYD	3/26/10	5/6/10	Pittsburgh CSC	Animalop	1/1/10	1/1/11
	MTTM	4/1/10	11/10		IronMan2	5/7/10	5/10		Beavers	7/22/09	6/30/10
Lubbock	SAA	9/16/09	5/10	Natick JF	HTTYD	3/26/10	5/6/10		FON	6/1/09	5/31/10
	Arabia3D	2/19/10	2/11		IronMan2	5/7/10	5/10		L&C	6/1/09	5/31/10
	WildOcea	8/15/09	5/1/10	National City AMC	HTTYD	3/26/10	5/6/10		MOTGL	8/26/09	8/10
	Wolves	12/18/09	6/18/10		IronMan2	5/7/10	5/10		VOTDS	11/20/09	6/30/10
Lucerne	Animalop	6/1/09	5/31/10	New Brunswick AMC	HTTYD	3/26/10	5/6/10	Poitiers Imax	HOTB	2/1/10	1/11
	Seamonst	3/4/10	3/3/11		IronMan2	5/7/10	5/10	Portage GQT	HTTYD	3/31/10	5/6/10
Lucknow	CRA	12/15/09	5/10	New Delhi ICC	ND	4/1/09	6/30/10		IronMan2	5/7/10	5/10
	Dolphins	5/15/10	11/11	New Orleans	DinoAliv	4/1/09		Portland OMSI	DinoAliv	1/1/10	9/1/10
Madrid	D&W3D	12/16/09	12/31/10		HTOB	8/29/06			JTM	5/25/10	6/25/10
Malaga Yel	HTTYD	3/26/10	5/6/10	New Rochelle Reg	HTTYD	3/26/10	5/6/10	Poznan CC	OW3D	10/16/09	12/31/10
Manchester Ode	IronMan2	5/6/10	5/10		IronMan2	5/7/10	5/10	Prague CC	AfricAdv	7/1/09	6/30/10
Manchester RMP	HTTYD	3/26/10	5/9/10	New York 34 AMC	HTTYD	3/26/10	5/6/10		HTTYD	3/26/10	5/6/10
	IronMan2	5/7/10	5/10		IronMan2	5/7/10	5/10	Providence NA	HTTYD	3/26/10	5/6/10
Manila CC SM	HTTYD	3/26/10	5/6/10	New York AMNH	MOTGL	1/13/10	7/2/10		IronMan2	5/7/10	5/10
	IronMan2	4/30/10	5/10	New York Emp AMC	HTTYD	3/26/10	5/9/10	Quebec	IronMan2	5/7/10	5/10
				New York KB AMC	Avatar	4/16/10			Mummie3D	10/28/09	12/1/10

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close	
Raleigh	Animalop	4/7/10	4/9/11	Shanghai PC	IronMan2	5/7/10	5/10	Temecula Reg	HTTYD	3/26/10	5/6/10	
	Arabia3D	2/17/10	2/11	Shanghai STM 3D	AlienAdv	6/15/09	6/14/10		IronMan2	5/7/10	5/10	
	Avatar	4/23/10	5/20/10	Shari	FSOS			Tempe Har	AIW	4/9/10		
	Hubble3D	3/19/10	9/10	Shobu 109	IronMan2	5/7/10	5/10		HTTYD	3/26/10	5/6/10	
	L&C	9/4/09	5/10	Shreveport	Greece	4/21/10	4/16/11		IronMan2	5/7/10	5/10	
	Shrek4	5/21/10	6/17/10	SeaMonst	1/20/10	1/3/11		Tianjin CFC	IronMan2	5/7/10	5/10	
	UnderSea	2/13/09		Simi Valley Reg	HTTYD	3/26/10	5/6/10		Tigard Reg	HTTYD	3/26/10	
Reading JF	HTTYD	3/26/10	5/7/10		IronMan2	5/7/10	5/10		IronMan2	5/7/10	5/10	
	IronMan2	5/7/10	5/10	Simpsonville GE	IronMan2	5/7/10	5/10	Tempe Har	AIW	4/9/10		
Reading RCT	HTTYD	3/26/10	5/6/10	Singapore DC	SeaMonst	5/1/10	7/31/10		HTTYD	3/26/10	5/6/10	
	IronMan2	5/7/10	5/10	Sioux Falls	Alps	6/1/09	5/31/10		IronMan2	4/30/10	5/10	
Regina	VanGogh	2/5/10	5/1/10		Amazon	6/1/09	5/31/10		Toluca MCIM	Mummie3D	4/15/10	
Richmond Cpx	HTTYD	3/26/10	5/6/10		Animalop	1/23/10	5/21/10		Tomball San	HTTYD	3/26/10	
	IronMan2	5/6/10			CRA	6/1/09	5/31/10		IronMan2	5/7/10	5/10	
Richmond SMV	Arabia3D	2/14/10	9/18/10		D&W3D	5/1/10	12/10		Toronto Cpx	HTTYD	3/26/10	
	MOTGL	1/23/10	6/18/10		DinoAliv	6/1/09	5/1/10		IronMan2	5/7/10	5/10	
	VanGogh	5/1/10	4/11		Dolphins	6/1/09	5/31/10		Toronto OP	AIA3D	10/09	
Riverside AMC	IronMan2	5/7/10	5/10		Everest	6/1/09	5/31/10			WildOcea	4/26/10	
Roanoke	AJ	1/10			Extreme	4/1/10	8/1/10		Torrance AMC	HTTYD	3/26/10	
	Mummies	1/10			HOTB	1/24/09	5/22/10		IronMan2	5/7/10	5/10	
Rochester Cmk	HTTYD	3/26/10	5/13/10		JAC	6/1/09	5/31/10		Tukwila AMC	HTTYD	3/26/10	
Rochester MSC	MOTGL	4/17/10	4/11		L&C	6/1/09	5/31/10		IronMan2	5/7/10	5/10	
Rockaway AMC	HTTYD	3/26/10	5/6/10		LivingSe	6/1/09	5/31/10		Tulsa Cmk	HTTYD	3/26/10	
	IronMan2	5/7/10	5/10		MOE	6/1/09	5/31/10		IronMan2	5/7/10	5/10	
Rotterdam PN	HTTYD	3/26/10	5/6/10		Mummie3D	6/1/09	5/1/10		Ufa ZAO	Animalop	12/19/09	
	IronMan2	4/28/10	5/10		RATW	6/1/09	5/1/10		Valencia Spn	WildOcea	9/30/09	
Saco Zya	HTTYD	3/31/10	5/6/10		SAA	1/26/10	5/31/10		Vancouver Imx	UWT3D	3/26/10	
	IronMan2	5/7/10	5/10	South Barrington AMC	HTTYD	3/26/10	5/6/10		Avatar	4/30/10	2/11	
Sacramento Imx	D&W3D	9/2/09	12/10		IronMan2	5/7/10	5/10			OM	1/15/10	
	HTTYD	3/26/10	5/6/10	South Gate Reg	HTTYD	3/26/10	5/6/10			Pulse	2/19/10	
	Hubble3D	4/23/10			IronMan2	5/7/10	5/10			RATW	9/18/09	
	IronMan2	5/7/10	5/10	South Miami AMC	HTTYD	3/26/10	5/6/10			UWT3D	6/30/10	
Saint Augustine	Sharks3D	1/20/10	12/31/10		IronMan2	5/7/10	5/10		Vienna CX	HTTYD	3/26/10	
Saint Félicien	GreatNor	5/1/09	5/1/10		Southampton	IronMan2	4/30/10		Virginia Beach AMC	HTTYD	3/26/10	
Saint Louis SC	UWT3D	3/10/10	9/6/10		Spokane AMC	HTTYD	3/26/10	5/6/10		IronMan2	5/7/10	
Saint Louis Weh	HTTYD	3/26/10	5/6/10		IronMan2	5/7/10	5/10			Vulcania	2/22/02	
	IronMan2	5/7/10	5/10	Spokane RP	Amazon	8/21/09	9/14/10			Warner Robins	ToFly	
Saint Paul AMC	HTTYD	3/26/10	5/6/10		WildOcea	5/28/10				Warsaw CC	7/92	
	IronMan2	5/7/10	5/10	Sterling Hts AMC	HTTYD	3/26/10	5/6/10			Washington NASM	HTTYD	
Saint Paul SMM	Arabia3D	3/17/10	3/11		IronMan2	5/7/10	5/10			IronMan2	3/26/10	
Saint Petersburg Muv	HTTYD	3/26/10	5/6/10	Stockholm	GCA	5/15/09	5/14/10			IronMan2	5/7/10	
	IronMan2	5/7/10	5/10		SeaMonst	5/16/08	12/10			Vulcania	2/22/02	
Saint Petersburg NA	HTTYD	3/26/10	5/6/10		VanGogh	3/1/10	10/10			Warner Robins	ToFly	
	IronMan2	4/29/10	5/10	Stockton Reg	HTTYD	3/26/10	5/6/10			Warsaw CC	7/92	
San Antonio 2D	Alamo				IronMan2	5/7/10	5/10			Washington NMNH	JTM	
San Antonio 3D	Avatar	4/21/10			IronMan2	5/7/10	5/10			Wauwatosa AMC	HTTYD	
	D&W3D	8/13/09	12/10		IronMan2	5/7/10	5/10			IronMan2	5/7/10	
	Seamonst	8/13/09	8/14/10		IronMan2	5/7/10	5/10			IronMan2	5/7/10	
	WildOcea	4/7/10	11/10		Avatar	4/7/10				IronMan2	5/7/10	
San Antonio San	HTTYD	3/26/10	5/6/10		DinoAliv	2/3/10	9/30/10			IronMan2	5/7/10	
	IronMan2	5/7/10	5/10		VanGogh	4/7/10	10/10			IronMan2	5/7/10	
San Diego AMC	HTTYD	3/26/10	5/6/10		WildOcea	2/13/10	6/10			IronMan2	5/7/10	
	IronMan2	5/7/10	5/10	Sugar Land AMC	HTTYD	3/26/10	5/6/10			IronMan2	5/7/10	
San Diego Reg	HTTYD	3/26/10	5/6/10		IronMan2	5/7/10	5/10			IronMan2	5/7/10	
	IronMan2	5/7/10	5/10	Sunrise Reg	HTTYD	3/26/10	5/6/10			IronMan2	5/7/10	
San Diego RHF	HTTYD	3/26/10	5/6/10		IronMan2	5/7/10	5/10			IronMan2	5/7/10	
	Animalop	12/13/08	12/12/10		Suzhou SCAC	Bugs	9/20/09	6/10			IronMan2	5/7/10
	Dolphins	3/1/10	7/10		Sydney HCL	HTTYD	3/26/10	5/6/10			IronMan2	5/7/10
	GP	2/2/10	6/10		IronMan2	4/29/10	5/10			IronMan2	5/7/10	
	Hubble3D	3/19/10	9/10		IronMan2	4/29/10	5/10			IronMan2	5/7/10	
San Francisco AMC	HTTYD	3/26/10	5/6/10		Mummie3D	9/2/09	5/1/10			IronMan2	5/7/10	
	IronMan2	5/7/10	5/10		UWT3D	2/19/10	2/18/11			IronMan2	5/7/10	
	IronMan2	5/7/10	5/10	Syracuse	MOF	1/6/10	9/10			IronMan2	5/7/10	
San Jose AMC	HTTYD	3/26/10	5/6/10		WildOcea	2/13/10	6/10			IronMan2	5/7/10	
	IronMan2	5/7/10	5/10		Taichung ST	MTTM	1/1/10	1/1/11			IronMan2	5/7/10
San Jose Rep	HTTYD	3/26/10	5/6/10		Taipei Mir	HTTYD	3/26/10	5/6/10			IronMan2	5/7/10
	IronMan2	5/7/10	5/10		IronMan2	4/30/10	5/10			IronMan2	5/7/10	
San Jose Tech	Arabia3D	2/12/10	2/11		Taipei Vie	HTTYD	3/26/10	5/6/10			IronMan2	5/7/10
	TR	5/29/10	6/30/10		IronMan2	4/30/10	5/10			IronMan2	5/7/10	
San Simeon DCI	HCBTD	8/17/96			Tallahassee AMC	HTTYD	3/26/10	5/6/10			IronMan2	5/7/10
	IronMan2	5/7/10	5/10		IronMan2	5/7/10	5/10			IronMan2	5/7/10	
Sandy II	HTTYD	3/26/10	5/6/10		Avatar	4/8/10				IronMan2	5/7/10	
Santa Clara AMC	IronMan2	5/7/10	5/10		FON	10/16/09	6/10			IronMan2	5/7/10	
	IronMan2	5/7/10	5/10		Tampa AMC	HTTYD	3/26/10	5/6/10			IronMan2	5/7/10
	IronMan2	5/7/10	5/10		IronMan2	5/7/10	5/10			IronMan2	5/7/10	
	HumanBod	8/1/09	7/31/10		Tampa Cha	DinoAliv	3/25/10	3/11			IronMan2	5/7/10
Seattle PSC 2	CDS	3/12/10	9/6/10		Mummies	3/25/10	3/11			IronMan2	5/7/10	
	IronMan2	5/7/10	5/10		WildOcea	3/25/10	3/11			IronMan2	5/7/10	
Seattle TP Reg	HTTYD	3/26/10	5/6/10		FightPil	9/18/09	5/10			SeaRex	5/28/10	
	IronMan2	5/7/10	5/10		Hubble3D	4/22/10				WildOcea	7/6/09	
Seoul CGV	IronMan2	4/29/10	5/10		UWT3D	3/5/10	8/10			ZionCany	6/30/10	
Seoul Wanah CGV	IronMan2	4/29/10	5/10	Tarentum Cmk	HTTYD	3/26/10	5/13/10			ZionCany	5/24/94	

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist	
AfricAdv	African Adventure 3D	2007	3D	nWP	Pulse	Pulse: A Stomp Odyssey	2002	GSF
AIA3D	Adventures in Animation 3D	2004	3D	BFI	RATW	Ride Around the World	2006	GSF
AIW	Alice in Wonderland	2010	3D	WDP	Rheged	Rheged: The Lost Kingdom	2000	unk
AJ	Amazing Journeys	1999		HMNS	SAA	Shackleton's Antarctic Adventure	2001	NGD
Alamo	Alamo: The Price of Freedom	1988		MFF	SC	Storm Chasers	1995	MFF
AlienAdv	Alien Adventure	1999	3D	NGD	SeaMonst	Sea Monsters: A Prehistoric Adventure	2007	NGD
Alps	Alps: Giants of Nature, The	2007		MFF	SeaRex	Sea Rex: Journey to a Prehistoric World	2010	3D
Amazon	Amazon	1997		K2	Sharks3D	Sharks 3D	2004	3D
Animalalop	Animalopolis	2008			Shrek4	Shrek Forever After	2010	3D
Arabia3D	Arabia 3D	2010	3D	MFF	SM3	Spider-Man 3: The IMAX Experience	2007	SPE
ATSOT	Across the Sea of Time	1995	3D	SPC	SupeSpee	Super Speedway	1997	SLC
Avatar	Avatar: An IMAX 3D Experience	2009	3D	FOX	TBA	To Be An Astronaut	1992	NGD
Beavers	Beavers	1988		SLC	ToFly	To Fly!	1976	MFF
Bugs	Bugs!	2003	3D	SKF	TR	Thrill Ride	1997	SPC
CDS	Cirque du Soleil: Journey of Man	1999	3D	SPC	U23D	U2 3D	2008	3D
CRA	Coral Reef Adventure	2003		MFF	UnderSea	Under The Sea 3D	2009	3D
D&W3D	Dolphins & Whales 3D	2008	3D	3DEL	UWT3D	Ultimate Wave Tahiti 3D, The	2010	3D
DinoAliv	Dinosaurs Alive	2007	3D	GSF	VanGogh	Van Gogh: Brush with Genius	2009	MFF
Dolphins	Dolphins	2000		MFF	Vikings	Vikings	2004	GSF
Everest	Everest	1998		MFF	VOTDS	Volcanoes of the Deep Sea	2003	SLC
Extreme	Extreme	1999		GSF	Vulcania	Vulcania	2002	unk
FightPil	Fighter Pilot: Operation Red Flag	2004		K2	WATE	Wild Australia: The Edge	1997	MSI
FMTTM	Fly Me to the Moon	2008	3D	K2	WildOcea	Wild Ocean	2008	3D
FON	Forces of Nature	2004		NGD	Wolves	Wolves	1999	PCI
FSOS	Four Seasons of Shiretoko	1988		unk	WS3D	Wild Safari 3D	2005	3D
GC	Grand Canyon: The Hidden Secrets	1985		NGD	ZionCany	Zion Canyon (aka TOTG)	1994	BFI
GCA	Grand Canyon Adventure	2008	3D	MFF				
GOTA	Ghosts of the Abyss	2003	3D	BVP				
GP	Greatest Places, The	1998		MFF				
GreatNor	Great North	2000		BFI				
Greece	Greece: Secrets of the Past	2006		MFF				
HCBTD	Hearst Castle: Building the Dream	1996		NGD				
HeartSon	Heartsong	1994		unk				
HOTB	Hurricane on the Bayou	2006		MFF				
HTTYD	How to Train Your Dragon	2010	3D	PPC				
Hubble3D	Hubble 3D	2010	3D	IMAX				
HumanBod	Human Body, The	2001		NGD				
India	India: Kingdom of the Tiger	2002		PCI	248 IronMan2	5 Mummies	2 VOTDS	1 Rheged
IronMan2	Iron Man 2: The IMAX Experience	2010		PPC	219 HTTYD	5 VanGogh	1 AIA3D	1 SC
JIAC	Journey into Amazing Caves	2001		MFF	21 WildOcea	4 Alps	1 AIW	1 Shrek4
JTM	Journey to Mecca	2009		SKF	19 D&W3D	4 HOTB	1 AJ	1 SM3
L&C	Lewis & Clark: Great Journey West	2002		NGD	17 Hubble3D	4 MTTM	1 Alamo	1 SupeSpee
LivingSe	Living Sea, The	1994		MFF	15 UWT3D	4 SeaRex	1 AlienAdv	1 TBA
LOLL	Legend of Loch Lomond, The	2002		SKF	14 Animalop	3 Amazon	1 ATSOT	1 TR
LW	Lost Worlds: Life in the Balance	2001		PCI	11 Arabia3D	3 Everest	1 Beavers	1 U23D
MagDes	Magnificent Desolation	2005	3D	IMAX	11 Sharks3D	3 Extreme	1 FSOS	1 UnderSea
MOE	Mysteries of Egypt	1998		NGD	10 Bugs	3 HumanBod	1 GOTA	1 Vikings
MOF	Magic of Flight, The	1997		MFF	10 DinoAliv	3 MOE	1 GP	1 Vulcania
MOTGL	Mysteries of the Great Lakes	2008		SN	9 MOTGL	3 MOF	1 GreatNor	1 WATE
MOTN	Mystery of the Nile	2005		MFF	9 SeaMonst	3 MysticInd	1 HCBTD	1 Wolves
MTTM	Molecules to the Max	2009		SKF	8 Avatar	3 RATW	1 HeartSon	1 WS3D
Mummie3D	Mummies 3D	2008	3D	GSF	8 FightPil	2 AfricAdv	1 India	1 ZionCany
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF	8 L&C	2 CDS	1 JIAC	
MysticInd	Mystic India	2005		GSF	8 Mummie3D	2 GC	1 LOL	
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D	IMAX	6 FMTTM	2 Greece	1 MagDes	
ND	Neelkanth Darshan	2005		unk	6 JTM	2 LivingSe	1 NASCAR	
Niagara	Niagara: Miracles, Myths, and Magic	1987		NGD	6 OW3D	2 LW	1 ND	
OM	Ocean Men	2001		NGD	5 CRA	2 MOTN	1 OM	
OW3D	Ocean Wonderland 3D	2003	3D	3DEL	5 Dolphins	2 Niagara	1 Ozarks	
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX	5 FON	2 SAA	1 POP	
POP	Prince of Persia: The Sands of Time	2010		WDP	5 GCA	2 ToFly	1 Pulse	

May 2010 Bookings Count

#	Film	#	Film	#	Film	#	Film
248	IronMan2	5	Mummies	2	VOTDS	1	Rheged
219	HTTYD	5	VanGogh	1	AIA3D	1	SC
21	WildOcea	4	Alps	1	AIW	1	Shrek4
19	D&W3D	4	HOTB	1	AJ	1	SM3
17	Hubble3D	4	MTTM	1	Alamo	1	SupeSpee
15	UWT3D	4	SeaRex	1	AlienAdv	1	TBA
14	Animalop	3	Amazon	1	ATSOT	1	TR
11	Arabia3D	3	Everest	1	Beavers	1	U23D
11	Sharks3D	3	Extreme	1	FSOS	1	UnderSea
10	Bugs	3	HumanBod	1	GOTA	1	Vikings
10	DinoAliv	3	MOE	1	GP	1	Vulcania
9	MOTGL	3	MOF	1	GreatNor	1	WATE
9	SeaMonst	3	MysticInd	1	HCBTD	1	Wolves
8	Avatar	3	RATW	1	HeartSon	1	WS3D
8	FightPil	2	AfricAdv	1	India	1	ZionCany
8	L&C	2	CDS	1	JIAC		
8	Mummie3D	2	GC	1	LOLL		
6	FMTTM	2	Greece	1	MagDes		
6	JTM	2	LivingSe	1	NASCAR		
6	OW3D	2	LW	1	ND		
5	CRA	2	MOTN	1	OM		
5	Dolphins	2	Niagara	1	Ozarks		
5	FON	2	SAA	1	POP		
5	GCA	2	ToFly	1	Pulse		

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POSITIONS SOUGHT

LF Professional Available

Experienced large-format professional is seeking a position in large-format theater or visitor services management, preferably with a museum or destination attraction. I have 15 years' experience within the industry, including projection, motion simulator operation and maintenance, group sales, marketing, front-of-house operations, and overall facility management. I recently opened a new IMAX 3D theatre and simulator system as part of a 190,000-square-foot, \$96 million museum project.

In addition to my large-format experience, I have acted as a consultant to a number of exhibitors, distributors, and studios on digital cinema, handled marketing for a major entertainment lighting design firm, and managed audience services departments for two nationally renowned live-theater companies.

Having such a diverse experience in attractions gives me an overall understanding of the needs of all parties involved in the operation — from senior management to both front and back of house to the guests themselves. Let me put my experience to work for you!

Interested parties can contact me at joekleiman@gmail.com or (706) 763-8714.

Experienced Grantwriter Available

Experienced grantwriter with more than ten years' combined experience in giant screen film production, grants management, corporate sponsorship, and non-profit fundraising now available to accept new projects. Extensive track record authoring and managing the submission of high-value winning proposals for multiple industry-leading

films and outreach projects to the NSF, NEH, and other private foundations, as well as managing stewardship, reporting, and compliance of awards. Drawing on experience gained through four LF Associate Producer/3D Production Manager credits, am also highly qualified and available to support story development, research, and other production efforts. E-mail **Erica Meehan** at emeehan@ymail.com or call 202-494-6478.

Seeking Consultancy and/or full time position

Robert (Bob) Griesmer, former COO of **The Maritime Aquarium at Norwalk, Inc.**

This is a tough time for all industries, including the non-profit world. With more than 20 years of experience in museum and large-format theater development, operations, and marketing, I can advise you on how to leverage your existing assets, enhance your operation, and boost your institution's financial performance. I have directed all phases of museum and theater development, from conception to successful operation. I am available on a full-time or contract basis. I can be reached at 203-838-1283 or RRGriesmer@aol.com

Giant-screen Consultant

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SHORTS

Iron Man 2 watch

Iron Man 2: The IMAX Experience opened April 26–28 on 45 IMAX screens in several international markets, a week ahead of its North American opening, where it grossed \$3.2 million in its first nine days. In its first weekend in domestic theaters, the **Paramount Pictures** release took in \$9.8 million on 181 screens, topping the previous record for a three-day opening weekend for a 2D film of \$8.5 million set by the same studio's *Star Trek* almost exactly one year ago. It also beat the \$9.5 million raked in by Fox's *Avatar* (3D) in its first weekend last November. Only the 3D *Alice In Wonderland*'s \$12.5 million and the \$14.4 million earned by *Transformers: Revenge of the Fallen* in its opening five-day weekend last year beat *Iron Man 2*.

Avatar crosses \$100M mark

On April 15, James Cameron's *Avatar* exceeded \$100 million in domestic IMAX grosses, and reached a worldwide total of \$228 million. According to an **Imax Corporation** press release, "of the 262 IMAX theatres that showed the film, 45 international IMAX screens surpassed the \$1 million mark, eight of which surpassed \$2 million, and of those, five surpassed \$3 million."

GSCA seeks consultant, noms

The Giant Screen Cinema Association is seeking a marketing consultant and applications for films, conference presentations, and awards. The consultant will be charged with "helping" the association launch its newly adopted giant screen 'Bigger. Bolder. Better.' marketing initiative. The initiative will use a series of tools, including a tag phrase and certification program, to help giant screen theaters differentiate themselves from other theaters and entertainment options."

The association has opened the application process for films to be presented at its annual conference and trade show in Chattanooga, TN, scheduled for Sept. 25–27, in the categories of New Films, Films in Production, and Projects in Development. The deadline for submissions is

June 18.

Members are also invited to submit ideas for the conference's Technical Session and nominations for the annual GSCA awards in the categories Best Film Launch by a Theater, Best Marketing Campaign by a Distributor, Best Theater Launch, and Best Educational Program.

For more information about any of these items, visit the GSCA Web site: www.giantscreencinema.com.



Gwyneth Paltrow, Robert Downey, Jr., in Iron Man 2.

MFF's surfing film plays at Cannes

Greg MacGillivray's *Hollywood Don't Surf*, a documentary feature on Hollywood's relationship with California's surfing culture, will be screened this month at the 2010 Cannes Film Festival. The 85-minute non-giant-screen film is "a comedic romp examining fifty years of Hollywood surfing films [and] celebrat[ing] the culturally significant, remarkably enduring, and always hilarious relationship between Hollywood and surfing," according to a company press release.

The film will focus on one of the classic Hollywood surf films, John Milius' 1978 film *Big Wednesday*, for which MacGillivray was a second-unit producer.

Co-director Sam George says, "So many Hollywood filmmakers have tried to capture the essence of surf culture on the big screen, only to be rebuffed by surfers and critics alike. *Big Wednesday* was no exception, but now, more than thirty years later, the film has become one of the most highly regarded surfing movies ever with a worldwide cult following."

Gelfond has mercury poisoning

Imax Corporation CEO Richard Gelfond was recently diagnosed with mercury poisoning, following decades of eating sushi as often as twice a day.

According to an article in the *Wall Street Journal*, Gelfond began experiencing "loss of balance, fatigue, and trouble walking," but several specialists couldn't diagnose the cause. But when a neurologist tested him for mercury poisoning, he found a blood mercury level 14 times higher than the New York State reporting levels.

Gelfond has made a donation of \$1 million to his alma mater, Stony Brook University on Long Island, to study the dangers of mercury toxicity. "There's so little knowledge and understanding of what consumption of mercury in fish can do to adults, so I wanted to establish a center to understand the connection," Gelfond told the *Journal*.

No information was available about Gelfond's current condition or prognosis.

Rumor: Malick film shot in IMAX?

Rumors are circulating on the Web that *Tree of Life*, the next film from famously secretive director Terence Malick, has been partly shot in 15/70.

A person using the screen name "Stan," who claimed to work at one of the effects houses working on the project, posted a comment at Slashfilm.com saying that the film was "97% finished."

He added, "It will not make [the] Cannes [Film Festival in May]. The visual effects aren't done, but the footage that we've worked on is near complete. The reason for the delay in post is because of the amount of detail IMAX 70mm requires. I can assure you that the results are worth the wait."

The post has been widely repeated across the Web, but not confirmed.

Tree of Life stars Brad Pitt and Sean Penn and is being produced by Plan B Entertainment and distributed by Apparition, although a release date has not been set.

Malick wrote and directed the highly acclaimed *Days of Heaven* in 1978 and *The Thin Red Line* in 1998.